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Life is just a party...

...and parties weren't meant to last'

PRINCE
1958-2016

May 7, 2016 | billboard.com



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Desiigner Flies The American Flag At No. 1

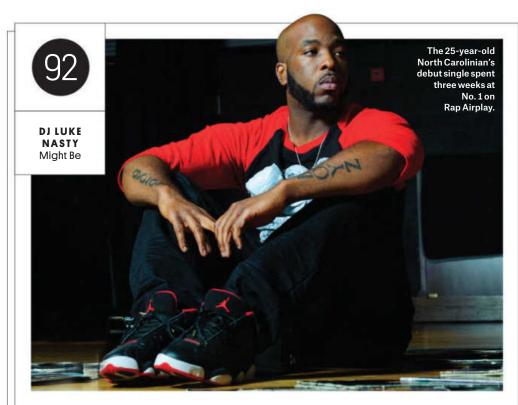
HEN I WOKE UP, I felt different," says **Desiigner**, sitting in Billboard's New York offices hours after learning his debut single, "Panda," had reached No. 1 on the Billboard Hot 100. "It's a blessing."

The Brooklyn rapper, 19, roars to the top with 35 million U.S. streams (up 23 percent) in the week ending April 21, according to Nielsen Music, with approximately two-thirds of the track's Hot 100 points from streaming. The highest share (43 percent) of its clicks are from non-Vevo YouTube views, as its official video had yet to be released at press time. "Panda" also moves 4-2 on Digital Songs (113,000 sold; up 30 percent) and 32-27 on Radio Songs (43 million in audience, up 26 percent). Desiigner is signed to Kanye West's G.O.O.D. Music, and "Panda" has drawn additional buzz from its sample in West's "Pt. 2," from the album The Life of Pablo.

Notably, Desiigner (real name

Sidney Selby III) is the first U.S.-born
act to top the Hot 100 since July 25,
2015, ending a record 41-week drought
for Americans. In that span, there were
nine leaders by global artists (also a
record): OMI, The Weeknd (two),
Justin Bieber (three), Adele, Zayn,
and Rihanna and Drake (who teamed
up on "Work").

—GARY TRUST



"Might Be" covers a 2014 Anderson Paak song. When did you hear the original?

My homeboy showed me [a video of] one of his girls last May. She was dancing without clothes on — what everybody sends their significant other. I heard "Might Be" in the background and I was like, "That's dope." She did that, and it changed my life.

What made you want to redo the track?

It was for my personal pleasure. When I couldn't find the instrumental, I produced it myself. I didn't like how it sounded, anyway — I wanted it to hit harder and to make the sound much clearer. I made the BPM 74

because [Fetty Wap's] "Trap Queen" was coming down and [Yo Gotti's] "Down in the DM" was going up. Being a DJ, I thought it could be a dope transition record.

In the song, you say you're "on my Marshawn Lynch," referring to the retired Seattle Seahawk. What does that mean?

I'm a [Pittsburgh] Steelers fan, but I'm into Marshawn — his realness, his pride. He had that press conference [before the 2015 Super Bowl] where he only said, "You know why I'm here." It was dope. Every time I talk to my shorty, it's always "You know what I'm here for."

—NATALIE WEINER

V
V 1
DRAKE FEATURING WIZKID &

the On-Demand Songs chart, up by 107 percent to 18.7 million on-demand domestic clicks.

Weeks Ago	Meek	This Week	Title CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
12	9	11	Cake By The Ocean DNCE MARSONIA PREPRISSON IL REPRISSON MLARSON LITERANTIFICATION HPUBLIC	9	27
7	12	12	My House Flo Rida	4	24
11	n	13	Stressed Out twenty one pilots MELIZONDO (TLIOSEPH) twenty one pilots FURED BY RAMEN/RRP	2	31
22)	17	14	Don't Let Me Down The Chainsmokers Feat. Dayla THE CHARISMOKERS (A TAGGARTEN ARRIS) DISPUTION/COLUMBIA	14	10
13	14	15	Dangerous Woman Ariana Grande MAXMARINILCARISSON (ILCARISSON REPUBLIC REPUBLIC	10	6
15	(15)	16	Never Forget You Zara Larsson & MNEK MNEK ASTRONOMITY/LIOSSIOMA ENENKE, RECORD COMPANYTEN/EPIC RECORD COMPANYTEN/EPIC	15	10
RE-E	NTRY	17	Purple Rain Prince And The Revolution	2	17
29	21	18	Low Life Future Feat. The Weekind BRIBLIOS AND ALTER STATE OF THE STAT	18	11
17	18	19	2 Phones MADINAX SIGNAPORTHAZZARD. BREADWINNERS ASSOCIATION/ATLANTIC	17	16
RE-E	NTRY	20	When Doves Cry A Prince PRINCE PRINCE NPG/WARNER BROS, /BHINO	1	22

Weeks	Week	Week	Title certification Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Reak Position	Weeks
14	16	21	Sorry SCOOSPILIC (BREELINGHES INCHES SCHOOLSCRAWINGEBRANDEFIAM	1	26
19	20	22	Oui Jeremih NEEDIZDONUT(IPPELTONIX.CAINBBELL.CMARTIN) MICKSCHUITZ/DEFJAM	19	16
47	33	23	Needed Me Rihanna WARRAN ROOM ON TON WARRAN ROOM ON TON TON TON TON TON TON TON TON TON	23	12
24	22	24	Middle DJ Snake Feat. Bipolar Sunshine DISNASAAUAS(NSAGRISAHCREARMACH-MITALIERSTUR) DISNASAMBROOK	20	14
16)	19	25	Pop Style Drake Feat. The Throne SOMEDIASSING AMERICAN SHOWS CARTED YOUNG MONEYCASH MONEYRRIBLE	16	3
33 (29	26	Close Nick Jonas Feat. Tove Lo MATIMANS DOBNIE FEDERASSONMLARSSON, IMCHAELSIERAMIE FOYEG) SARHOUSE AS AND PEPUBU:	26	4
20	23	27	One Call Away Charlie Puth DIFFANKEM PRIME BRANDS AFTER M ANADOM DEASSAC PUPIN PRIME ARTIST PARTNERS GROUP ATLANTIC	12	21
RE-ENT	RY	28	PRINCE (PRINCE) PRINCE (PRINCE) PRINCE (PRINCE) PRINCE AND THE REVOlution NPG/PAISLEY PARK/WARNERSROS/RHINO	1	19
RE-ENT	RY	29	Little Red Corvette PRINCE PRINCE PROCESSANCE NPG/WARNER BROS./RHINO	6	23
27	26	30	Stitches A DAYLIGHTLI GEGERILDPARKER (DPARKER, LIGHEGER (LDXYRIANDES) Shawn Mendes ISLAND/REPUBLIC	4	48
38 (34)	31	Let It Go A James Bay	30	18
31	31	32	Exchange THEMEKANCS RITUERMHERNANDEZ, MICHASCALINHALL) TRAPSOUL/RCA	26	26
26	28	33	Roses The Chainsmokers Feat, Rozes THE CHAINSMOKERS [ATAGGARTEMENCE] DISRUPTOR/COLUMBIA	6	27
23	25	34	Jumpman A Drake & Future	12	31
18	24	35	Hands To Myself A Selena Gomez	7	20
25	27	36	Hello A Adele GXURSTIN(A ADKINS,GXURSTIN) XL/COLUMBIA	1	26
28	30	37	Don't Bryson Tiller DOF BOURTILIFRESTEWART HOLLINS, IR. MCARE LIDURGE MICOXLAUSTIN TRAPSOUL/RCA	13	30
39	35	38	Somewhere On A Beach Dierks Bentley ROOPERMANIAMEELEGERARAMEELEGERAMEELEGERARAMEELEGERARAMEELEGERAMEELEGERARAMEELEGERAMEELEGERAMEELEGERARAMEELEGERAMEELEGERAMEELEGERAMEELEGERAMEELEGERAMEELEGERAMEELEG	35	12
RE-ENT	RY	39	Let's Go Crazy Prince And The Revolution PRINCE (PRINCE) Prince And The Revolution NPG/WARNERSROS./BHINO	1	20
32	32	40	Down In The DM O Gotti Feat, Nicki Minaj 88N BILLONS, SCHREIMMINS, KMKHALEDB.DEH.LIEWEJ COCANEM.ZEK, EPIC	13	21
RE-ENT	RY	41	1999 Prince PRINCE (PRINCE) NPG/WARNER BROS/RHINO	12	29
HOT SH DEBU		42	Just Like Fire Pink MAXMARIN SELEMACO SHOUR PINK WALT DISNEYACA	42	ä
56	44)	43	Cut it O.T. Genasis Feat, Young Dolph INSTERIAL OR CRESANDEDMONDSIL PRITIFFFHE CONGLOMENTE AFTLANTIC	43	9
30)	36	44	Humble And Kind Tim McGraw BGALLIMORETMCGRAW/[LMOXENNA] MCGRAW/[BIG MACHINE	30	11
41	40	45	Think Of You Chris Young Duet With Cassadee Pope SCROWDRITHOUT REAL REPUBLIC NASHVILLE REPUBLIC NASHVILLE	40	10
49	42)	46	The Sound Of Silence KCHURKO [PSIMON] Disturbed REPRISE/WARNER BROS.	42	9
55 (47)	47	Cheap Thrills GRURSTIN (SKLEURERGKURSTINGSPHBNRQUES) Sia Feat, Sean Paul MONKEYPUZZIE/RCA	39	10
42	39	48	The Hills The Weeknd MANOLLANGEO (ATESPATEA BALSHEENCHERSONLANGEO) XOVERPUBLIC	1	48
46 (43	49	Youth Troye Sivan	23	12
51) (41)	50	Lost Boy Ruth B	41	9

RUTH B [R.BERHE]

Meets Ago	Last Week	This Week	Title CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Peak Position	Weeks
52	50	51	Snapback SMCANAULY (MRAMSEY), ROSENIETURS) Old Dominion RCANASHVILLE	50	13
60	56	52	Wild Things Alessia Cara MALAY (JR. HO) ACARACCICOLO, CTILLMANT, NICHERBANYE) EP/DEF JAM	52	9
40	48	53	Came Here To Forget Blake Shelton SHENDRICKS (CLWISEMANDRUTTAN) WARNERROS NASHVILLE/WWW	40	7
53	55	54	Confession Florida Georgia Line LIMOI (R.CLAWSON/R.COPPRMAN/MENGINS) REPUBLIC NASHVILLE	53	17
35	38	55	You Should Be Here Cole Swindell MCARTER(CSWINDELLAGORIEY) WARNER BROS, NASHVILLE/WINN	31	19
63	61	56	T-Shirt Thomas Rhett DHUFEJFRASURE [AGOREY] VALORY VALORY	56	8
44	37	57	Back To Sleep Chris Brown VMIZ ARTIERSCHOR/CMROVINAHENANESZARTERMSAMRSCARSO) KA	20	19
57	53	58	Company Justin Bieber	53	п
59	52	59	I Like The Sound Of That Rascal Flatts IDBMARCUSRASCALRATS(MIRANORLIRASJRESMOONET) BGMACHINE	52	13
66	60	60	Huntin', Fishin' & Lovin' Every Day Luke Bryan ISEVENSISTEVENS (ISEVENDE AVERSEARCH SHARE) CARROLINASHVILE	60	4
58	58	61	My Church BUSBEE,MMORRIS (BUSBEE,MMORRIS) Maren Morris COLUMBIANASHVILLE	50	13
34)	49	62	Famous Kanye West	34	3
64	57	63	Promise Kid Ink Feat. Fetty Wap MUSING PROCESSION AND PROCESSI	57	10
37)	54	64	Father Stretch My Hands Pt. 1 Kanye West	37	3
(BI	69	65	All The Way Up Fat loe & Remy Mâ Feat. French Montana. BOUSSY BLACARTICON & PMCKES SOFEIN. EDANAN AVAIRACEAN A PMCKES SOFEIN. EDANAN A PMCKES SOF	65	4
45	51	66	Summer Sixteen Drake NSHBENSMARINISHBERGOMNGRAGRAMM TOUNGMORE/CARMONE/APPLIC	6	12
65	59	67	Team Iggy Azalea	42	5
61	62	68	Really Really Kevin Gates ### REAL PROPERTY REPORT OF THE PROPERTY R	54	18
79	67	69	Mind Reader Dustin Lynch MICONES (RAKINS,BHAYSLIF) BROKENBOW	67	9
80	83	70	Kiss It Better Rihanna IBHASKIR (IBHASKIR (IBHASKIR) WISTBURYROAD/ROCNATION	70	3
73	68	71	Might Not Belly Feat. The Weekind CHREILYISDEAD/ROCNATION	68	9
98	76	72	Never Be Like You Flume Feat. Kai HITETINKALG PARIET HESTRETH ADE GASPRIS BRIGANIEG PEARLET) FUTURE CLASSIC/MOM-POP	72	3
NE	w	73	Wicked Future NOTUSTED (NOTUSTED) A-VFREBANDZ/EPIC	73	1
87	78	74	RICE twenty one pilots RREED (LUCSEPH) FUELED BY RAMEN/RRP	74	6
77	72	75	Acquainted The Weeknd	60	17
86	75	76	Light It Up Major Lazer Feat. Nyla & Fuse ODG DROG REDBETTV/PENTZPAECKSERENTHORSCURNE, HABID AMACOMS SWITTNEASIONA) MADDECENT	75	6
88	77)	77	BODY Dreezy Feat. Jeremith BLOODPOP (BITHAZZARDMITUCKER.SSLEDGE.LPRELTON) INTERSCOPE	77	5
62	46	78	New Romantics Taylor Swift MXXMARINSHBIBACK TSWFDMXXMARINSHBIBACK BGMACHRE/REPUBL	46	8
89	84	79	Head Over Boots 88UTIER I PARDI (I PARDI (I PARDI LI PARDI (I PARDI LI PAR	79	8
-	82	80	Uber Everywhere MadeinTYO KSWISHA (MDAVISJCHAMNOVIST) PRIVATE CLUB/COMMISSION	80	3



Following **Prince**'s death on April 21, the artist's 1984 classic "Purple Rain" is the top-selling song in the United States, reentering the Digital Songs sales chart at No. 1 with 122,000 sold, according to Nielsen Music — up 7,576 percent from 2,000 the week before. Notably, as Prince died on the last day of the tracking week, the song leads with less than a full day's sales surge. Originally a No. 2 Billboard Hot 100 hit, the track re-enters the chart at No. 17, along with five more of the icon's '80s smashes. (For more on Prince's legacy, go to page 34.)

Weeks Ago	Week	Week	Title CERTIFICATION Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	Position Position	S S S S S S S S S S S S S S S S S S S
69	64	81	That Don't Sound Like You Lee Brice curs Stone Larice (Larice Larice Larice)	64	10
72	63	82	Piece By Piece Kelly Clarkson GKURSTINJHAUBERT (KCLARKSON/GKURSTIN) 19/RCA	8	8
48	65	83	Drunk On Your Love Brett Eldredge R COPPERMANA BLDREDGEBEDREDGERCOPPERMAN ATLANTICATION	35	15
	94	84	If It Ain't Love Jason Derulo	84	2
э	87	85	Moolah Young Greatness AZZEPHA[TJONESPALEXANDER] QUALITY CONTROL/MOTOWN/CAPITOL	85	3
	85	86	Law BIGFRUIT (MMM/SLCLOPTONETSTEVENS) YO Gotti Feat. E-40 COCARE MUZIK/EPIC	85	2
91	81	87	Saved Ty Dolla Sign Feat. E-40 DIALISTANDITATE AS INCERTIGRATHINE EISTEVEN DANCHARLANE, NAUDHOOD HAMLHUG AS GROOMF BANCHINS AllANDO	81	9
78	71	88	Little Bit Of You Chase Bryant DGEORGEC BRYANT [CBRYANTIGEORGEAGORIEY] RED BOW	71	Ħ
	66	89	Ophelia The Lumineers THE LUMINEERS, S. FELICE [W.S.CHULT.Z.I.C.FRAITES] DUALTONE	66	3
43	93	90	Lights Come On Monock State Lights Come On Monock State Light Stat	43	3
RE-EN	ITRY	91	Wasted Time Keith Urban HITREUCAPTOLNASHVILLE	74	2
83	79	92	Might Be DJ Luke Nasty DI Luke Nasty OTHAZ/EMPRE RECORDINGS	78	10
NE	W	93	Hate UILove U gnash Feat, Olivia O'Brien GNASH (GNASH, GO'BRIEN) #ATANTIC	93	1
	91	94	Faded Alan Walker ADWALESMOOD ME CODE LEGAGEN JOSEPH ADWALESMOOD ME CODE LEGAGEN	91	2
NE	w	95	You Don't Own Me GJONES RPIGHILE (IMADARAD WHITE) Grace Feat. G-Eazy RCA	95	1
93	95	96	Noise Kenny Chesney	72	4
54	73	97	Pt. 2 KWSNSHACISSI SHIP ANI ANI KONNESAS SINCCIOUNG SIER HA GAWALE-HAWRENGUSSI SHAREITI GOOD/AOCA-HILLADE HAV	54	3
85	89	98	Jimmy Choo Fetty Wap RGF/300	65	11
NE	w	99	Let Me Love You Ariana Grande Feat. LII Warne NOT LISTED (NOT LISTED) REPUBLIC	99	1
12	99	100	Fast Car Jonas Blue Feat, Dakota JONAS BLUE [TLCHAPMAN] JONAS BLUE /CAPITOL	98	5





PINK Just Like Fire

Pink makes her first Hot 100 appearance since 2013 with her track from the film Alice Through the Looking Glass, in North American theaters May 27. It bows with 60,000 sold.





GRACE FEATURING G-EAZY You Don't Own Me

The song, an update of **Lesley Gore**'s No. 2 Hot 100 hit from
1964, features some of the
same credits: **Quincy Jones**, its
original producer, returned to coproduce **Grace**'s remake.

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Prince photographed in 2004. Steven Klein/Art Partner Licensing.

FEATURES

at his Paisley Park estate in
Minnesota, Billboard remembers
the many lives of the unparalleled
artist and musician, from radical businessman to fashion icon to Jehovah's Witness. Plus: first-person remembrances from Sheila E., Tracy Morgan and Jimmy Jam; a critical appreciation from writer Tom Carson; a look at the making and impact of his seminal album, 1981's Dirty Mind; and a collection of anecdotes documenting his many lovable eccentricities.

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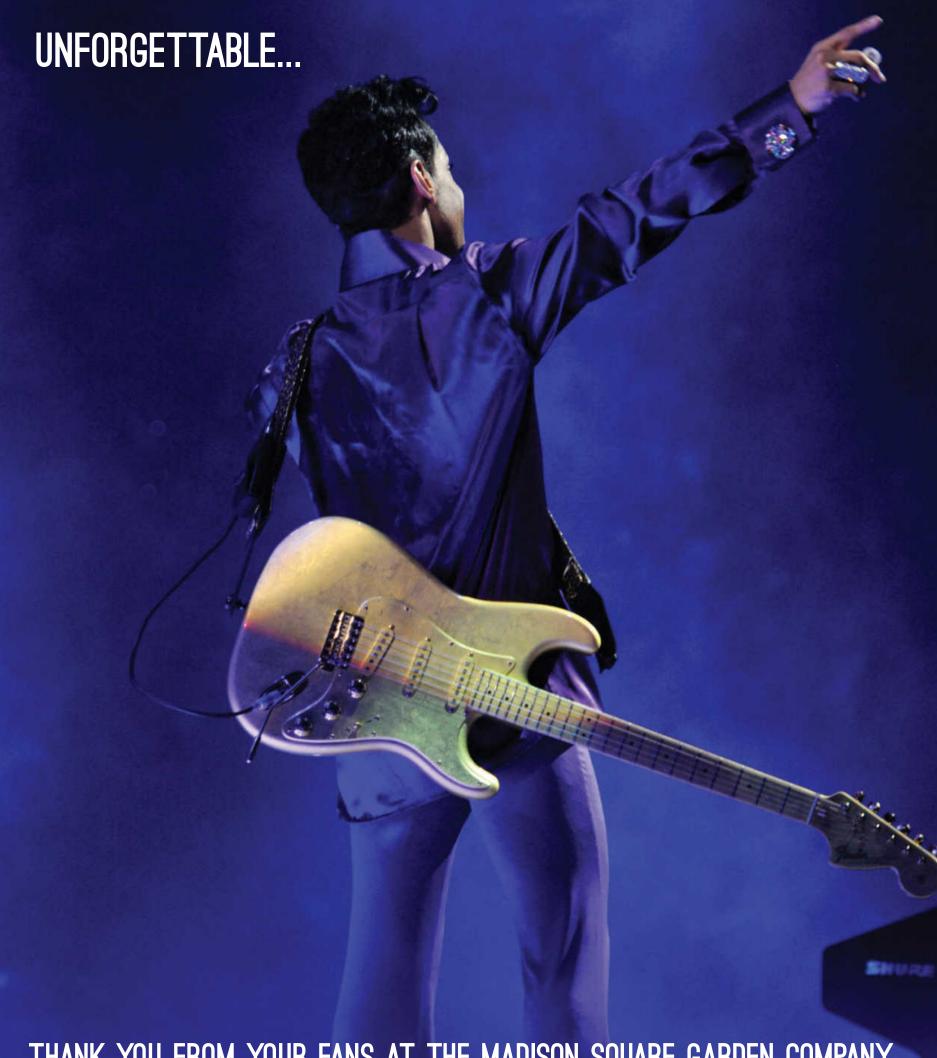
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Prince's microphone stand, adorned with his signature love symbol, photographed Dec. 29, 2013, at Mohegan Sun Arena in Uncasville, Conn.



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Congratulations MELANIE MARTINEZ



Sold Out! CRY BABY TOUR 2016

2010	STOUR:		3/15	Kansas City, MO	Arvest Bank Theatre at The Midland	3/29	Boston, MA	House of Blues
2/20	Seattle, WA	The Showbox	3/16	St. Paul, MN	Myth	3/31	Sayreville, NJ	Starland Ballroom
2/21	Vancouver, BC	Vogue Theatre	3/17	Chicago, IL	VicTheatre	4/2	Tampa, FL	The Ritz Ybor
2/23	Portland, OR	Crystal Ballroom	3/19	Milwaukee, WI	Riverside Theater	4/4	Lake Buena Vista, FL	House of Blues
2/25	San Francisco, CA	The Regency Ballroom	3/20	Royal Oak, MI	Royal Oak Music Theatre	4/5	Atlanta, GA	The Buckhead Theatre
2/26	Los Angeles, CA	Theatre at Ace Hotel	3/21	Toronto, ON	The Danforth Music Hall	4/7	Austin, TX	Emo's
3/9	Nashville, TN	Cannery Ballroom	3/23	Montreal, QC	Club Soda	4/9	Dallas, TX	South Side Music Hall
3/11	Louisville, KY	Mercury Ballroom	3/24	New York, NY	PlayStation Theater	4/10	Houston, TX	Warehouse Live
3/12	Indianapolis, IN	Egyptian Room at Old National Centre	3/26	Philadelphia, PA	Trocadero Theatre	4/13	Tulsa, OK	Cain's Ballroom
3/13	St. Louis, MO	The Pageant	3/28	Washington, DC	9:30 Club	4/15	Tempe, AZ	Marquee Theatre

Thank you Melanie, Ron Shapiro & Craig Bruck for an amazing tour.

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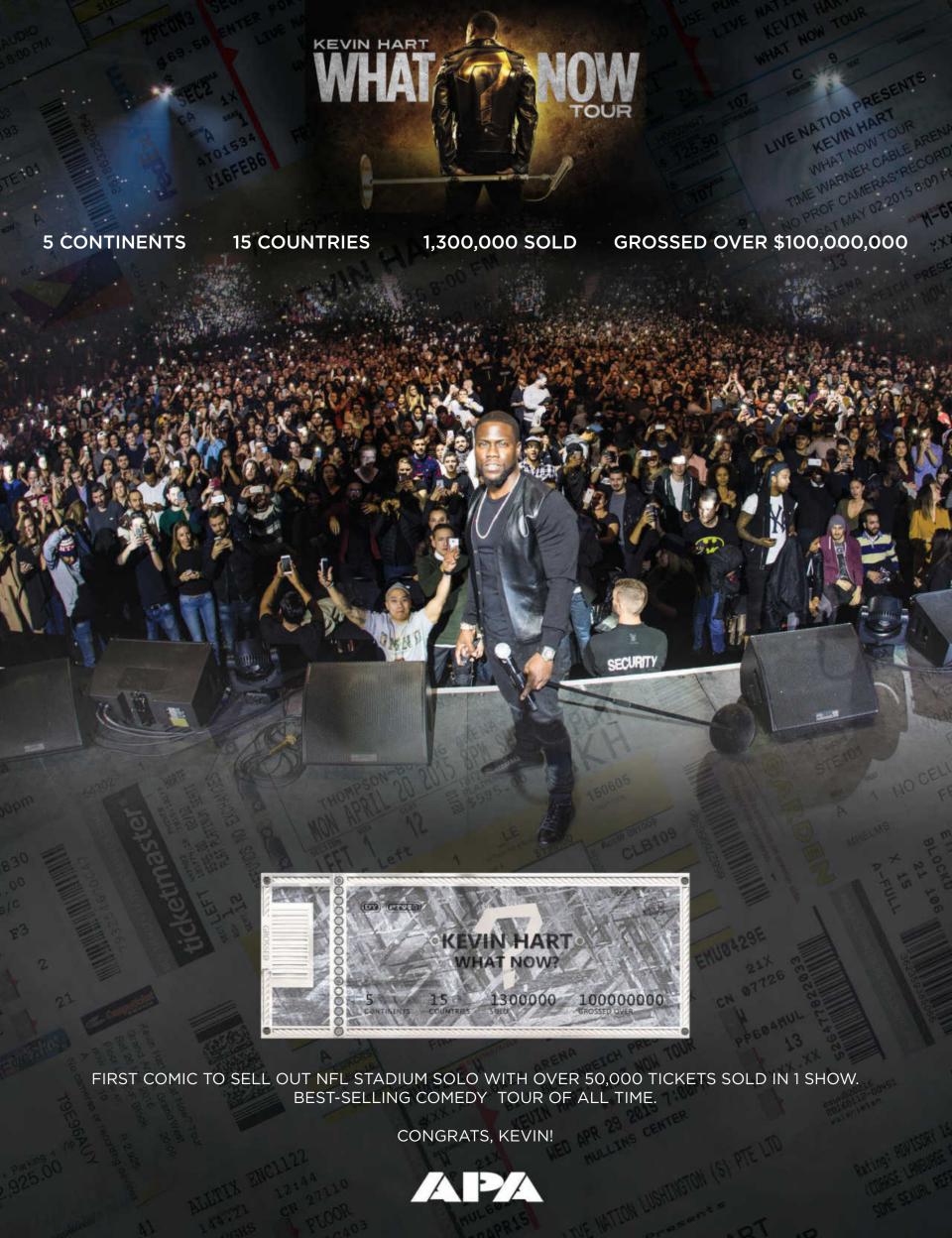
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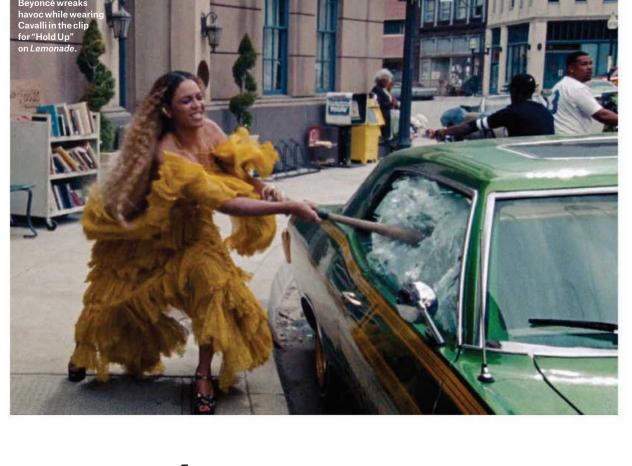
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BEYONCÉ LIFTS A RISING TIDAL

JAY Z'S PLATFORM BOASTS LEMONADE AND PRINCE EXCLUSIVES AS COMPETITION (AND SNIPING) INTENSIFY: 'IT'S LIKE GAME OF THRONES FOR STREAMING'

BY DAN RYS

principle to the nearly 20-year-old career of global pop icon **Beyoncé**:

one-hour HBO special as a visual accompaniment (788,000 tuned in live, according to the network). some 18 hours later Lemonade was available for purchase in the Tidal digital store for \$17.99 (a package

which was directed by **Jonas** Akerlund, Mark Romanek and Kahlil Joseph, among others), and by early Monday, iTunes and Amazon also had the album (a physical version is due out May 6). Call it a tiered rollout: methodical, tactical and, if not flawless, perfectly successful.

Executives at Columbia Records - Beyoncé's longtime home at Sony Music, with which she recently re-upped her commitment in an exclusive licensing partnership between the label and her company, Parkwood Entertainment — were said to be "very happy with day one." Some 1.8 million tweets referenced the singer that day, but they were even happier with album sales, estimated to come in at more than 450,000 in the week ending April 28 (and likely 550,000-plus with track- and streaming-equivalent albums), say

industry forecasters. It's the sort of success story "we all need," says a high-ranking source.

Perhaps none more so than Tidal, the streaming service Jay Z bought for \$56 million. Beset early on by criticism of its artist-ownership model, executive overhaul and a series of tech mishaps, Tidal struggled to find its footing. But in the past four months, it has laid claim to two No. 1 albums (Rihanna's Anti and Kanye West's The Life of Pablo), the 300-song digital catalog of **Prince** and now *Lemonade*, which Tidal will stream exclusively "in perpetuity," a rep tells Billboard.

In fact, what was called a misstep weeks ago, the stop-start of West's "living album," Pablo, can now be seen as a positive. Tidal showed a new nimbleness in the face of artistic whims needed even for Lemonade, which a week before its release was still

THE OVER UNDER



Fresh off a writing credit on Beyoncé's Lemonade, Karen O and Yeah Yeah Yeahs play their first show since 2013.

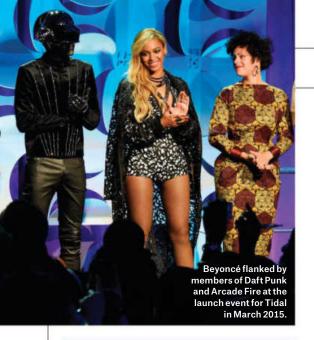


Apple CEO Tim Cook reveals the company's first quarterly sales drop in 13 years, sending its stock tumbling.



The Agency Group senior vp Ken Fermaglich breathes easy as Guns N' Roses complete its two Coachella reunion shows.





Beyoncé By The Numbers

Tweets about Lemonade or Beyoncé between

according to Twitter.

2.3\

Sales of Beyonce's selftitled album released in 2013, according to Nielsen Music.

being worked on, according to insiders. *Pablo* purportedly racked up 250 million global streams in its first 10 days (the album was released wide six weeks later).

Still, exclusives don't sit well with all streamers. Spotify global head of communications and public policy **Jonathan Prince** released a statement in the wake of *Lemonade* calling such deals "bad for artists and bad for fans." But Spotify's commanding market-share lead (30 million subscribers) enables it to take that stance.

Tidal's reliance on high-profile exclusives tripled its number of subscribers worldwide between September 2015 and March 2016 to 3 million, according to the company.

"The jury's out on the long-term effect of exclusives," says MusicWatch managing partner **Russ Crupnick**, who notes that while Tidal flew to No. 1 in the App Store, its usage among listeners is steady at 1 percent. "If I can get *Lemonade* a day later on iTunes, how exclusive is that? It's like knowing you can get the new Tesla at the Kia dealer."

Tidal's competitors aren't sitting idle. In March, Spotify raised \$1 billion in convertible debt financing, upping its war chest to \$2.5 billion. (Tidal has not disclosed funding.) Apple Music is growing fast, announcing on April 26 that it has added 2 million subscribers since February, reaching 13 million. (Apple also locked in a one-week exclusive for the new **Drake** album, *Views From the 6*, due April 29.)

Future's manager, Anthony Saleh, who negotiated a deal with Apple that included the exclusive release of the rapper's Evol in February, says the current climate "is like Game of Thrones for streaming — pick your poison ... [Yet], we're big on consumers being able to just get [the music]."

Prince, Spontaneously Celebrated

A quick snapshot of coast-to-coast homages after the death of the superstar on April 21 (full coverage begins on page 34)









1 An "RIP" sticker affixed to the Prince Street subway station in Manhattan. 2 Fan Caren Minardi held a photo of Prince outside the Apollo Theater in Harlem before an April 21 vigil attended by hundreds of the faithful. 3 Director Spike Lee hosted a block party that he dubbed the "Prince We Love You Shockadelica Joint" outside his Brooklyn office on April 21, drawing an estimated 1,000 attendees.
4 Sheila E. with Prince/Sly & The Family Stone bassist Larry Graham outside the private memorial held at Paisley Park in Chanhassen, Minn., on April 23. 5 Thousands attended a second line during the New Orleans Jazz & Heritage Festival on April 25. 6 A memorial outside the First Avenue club in Prince's hometown of Minneapolis, where he performed many times and made world-famous in *Purple Rain*. 7 The I-35W Bridge in Minneapolis bathed in purple light on April 22.







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"AM I WRONG" Writers: Ablai Jallow, William Wiik Larsen Publishers: BMG, IDAP Music, Shapiro Bernstein & Co., Inc.

"BAD BLOOD"
Writers: Kendrick Lamar, Max Martin (STIM), Shellback (STIM)
Publishers: Hard Working Black Folks Inc., Kobalt Music Publishing
America, Inc., Top Dawg Music, Warner/Chappell Music, Inc.

"BLANK SPACE" Writers: Max Martin (STIM), Shellback (STIM) Publisher: Kobalt Music Publishing America, Inc.

"CAN'T FEEL MY FACE" Writers: Savan Kotecha, Max Martin (STIM), Ali Payami (STIM), Peter Svensson (STIM), Abel "The Weeknd" Tesfaye (SOCAN) Publishers: Kobalt Music Publishing America, Inc., SONGS Music Publishing, Warner/Chappell Music, Inc.

DFR"
itters: Thomas "Papa Dee" Allen, Harold Ray Brown, Mike Caren,
idrew Cedar, DJ Frank E, Jerry Goldstein, Lonnie Jordan, Charles
ller, Lee Oskar, Howard E. Scott
blishers: Andrew Cedar Publishing, Artist Publishing Group West,
IG, Far Out Music, J Franks Publishing, Serious Scriptures, Warner

riter: Greg Kurstin ıblishers: Kurstin Music, Sony/ATV Tunes LLC

"HEY MAMA"
Writer: David Guetta (SACEM)
Publisher: Shapiro Bernstein & Co., Inc.

Writer: Nolan Sipe Publishers: Margetts Road Music, Nolan W Sipe Music, Sony/ATV Tunes LLC

Writer: Paul 'Nineteen85' Jefferies
Publishers: Nyan King Music, Sony/ATV Tunes LLC

"LEAN ON" Writers: DJ Snake (SACEM), Martin Bresso (SACEM), Philip Meckso

"RIPTIDE"
Writer: James Keogh p/k/a Vance Joy (APRA)
Publisher: Warner/Chappell Music, Inc.

"SEE YOU AGAIN" Writers: Andrew Cedar, DJ Frank E, Josh Hardy (APRA), Dann Hume (APRA), Phoebe Lou (APRA) Publishers: Andrew Cedar Publishing, Artist Publishing Group West, J Franks Publishing, Universal Music Publishing Group, Warner/Chappell

"SHAKE IT OFF" Writers: Max Martin (STIM), Shellback (STIM) Publisher: Kobalt Music Publishing America, In

"SUGAR"
Writers: Joshua "Ammo" Coleman, Lukasz "Dr. Luke" Gottwald, Jacob
"JKash" Hindlin, Mike Posner, Henry "Cirkut" Walter
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s: Tony Fadd, Willie J. Maxwell
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r, Jason "Poo Bear" Boyd, Mason Levy Jilshing Group West, Bieber Time Publishing, BMG, Levy Productions, Poo B Z Publishing Inc., Universal Jup, Warner/Chappell Music, Inc.

WILDEST DREAMS" Writers: Max Martin (STIM), Shellback (STIM) Publisher: Kobalt Music Publishing America, Inc

el Eriksen, Tor Hermansen, Ori Kaplan (Balkan Beat Box),

"YOU KNOW YOU LIKE IT"
Writers: DJ Snake (SACEM), Martin Bresso (SACEM)
Publishers: BMG, Get Familiar Music



Jimmy Kimmel's Monday night franchise was born after the TV talk-show host saw a YouTube video of "Huey Lewis & The Foos"

BY MELINDA NEWMAN PHOTOGRAPHED BY ADAM ROSE

JIMMY KIMMEL REMEMBERS THE moment he came up with the idea for MashUp Mondays, *Jimmy Kimmel Live!*'s end-of-show segment that pairs artists based on the compatibility of their names as opposed to their music and airs during sweeps ratings periods in February, May and November. He saw a YouTube video of Huey Lewis from Huey Lewis & The News playing with Foo Fighters. "Dave Grohl referred to them as Huey Lewis & The Foos," says Kimmel, 48. Cue lightbulb!

The first MashUp Monday
premiered in February 2015 with

Morris Day and Haim performing The
Time's 1984 classic "Jungle Love" as
Morris Day & The Haim. Subsequent
collabs include Panic at the Sisqo
with "Thong Song" (Kimmel's mostwatched clip yet, with 600,000 views
on YouTube), Fall Out Boyz II Men with
"MotownPhilly" and saxophonist Kenny
G and Warren G on the rapper's 1994 hit
"Regulate" as Kenny & Warren G.

The hope of the ABC show, which averages a 0.6 rating among adults 18-to-49 and 2.4 million viewers (according to Nielsen), is to create a one-of-a-kind performance — akin to more established concepts like James Corden's Carpool Karaoke or Jimmy Fallon's Classroom

Instruments — that can go viral and also keep the late-night audience tuned in. Says Kimmel: "To get people to stay until the end and see what this crazy performance will be like is our number-one goal."

The May 2 MashUp Monday, Of Monsters and Men at Work, pairs

Icelandic group Of Monsters and
Men with Colin Hay of Australian
band Men at Work and took
more than a year to come
together, says Kimmel music
executive Scott Igoe. Instead
of performing only a Men at Work

el classic, Hay suggested combining four songs — Of Monsters and Men's "Little Talks" and "Love Love Love" and Men at Work's "Down Under" and "Overkill." (Acts usually work out parts on their own, then first meet at rehearsal, but because of the complexity of their mashup, Of Monsters and Men went to Hay's house in Santa Monica a week before to practice.)

"I was a bit scared at first," says Monsters singer **Nanna Bryndis Hilmarsdottir**. "The first two songs are bright and open; the others are a completely different vibe."

Ideally, both acts would gain exposure from their collaboration, but making a great mashup comes first. "The idea is to do something which actually sounds good," says Hay. "Whatever happens from there is an added benefit."

Top: Of Monsters and Men at Work rehearsed for their May 2 MashUp performance on Jimmy Kimmel Live! Playing the mashup for laughs doesn't work, says the show's music booker Scott Igoe. "You've got to buy into the concept; you have to go all in."



After Hilmarsdottir worked out her harmonies for her band's "Love Love." she moved on to "Overkill." "I love that song," she says of the Men at Work hit. "It's really cool we're combining that one as well."

Above: Igoe (second from left) meets with band members to discuss the collaboration. Next to tape a MashUp Monday: Flo Rida Georgia Line. On the wish list? "Dixie Styx and TLSia," he says.



Of Monsters and Men singer-guitarist Ragnar "Raggi" Porhallsson (center) shared a story with Men at Work's Hay during rehearsal for their MashUp Monday performance. Says Hay of the soft-voiced Icelandic pop outfit: "I liked their music [and] their whole sensibility."







04-19 → Warner Bros. Records U.K. appointed **Phil Christie** president. He formerly was the label's head of A&R.

China's Alibaba launched a new music-focused platform, Alibaba Planet, to facilitate fan-to-artist relations.

Mike Harris joined Universal Music Group Nashville as COO. He previously served as executive vp/GM for Capitol Music Group's Caroline division. In addition, Universal Music Group elevated Barak Moffitt to the newly created position of executive vp content strategy and operations.

Richard Duaine Lyons, founding member of Bay Area group **Negativland**, died from complications of nodular melanoma. He was 57.

04-21 → **Lonnie Mack**, who influenced a generation of guitarists like **Stevie Ray Vaughan** and **Eric Clapton**, died of natural causes at Centennial Medical Center near his home in Smithville, Tenn. He was 74.



SGAE, the Spanish society of authors and editors, named its 40th president: musiciancomposer José Miguel Fernández Sastrón.



GLAAD announced it will honor Mariah Carey with its Ally Award at the 27th annual GLAAD Media Awards, scheduled for May 14 at the Waldorf-Astoria in New York.



Mike Davis was named Rhapsody International's new and first — CEO.

Memphis with Joe DiPietro.

Iggy Azalea signed with William Morris Endeavor for worldwide representation. She previously was with Creative Artists Agency.

Epic Records vp publicity Melissa Victor wed Morris Michael Burkhardt, an actuary, in Grenada, West Indies.

After a secret wedding in New York's Catskills in September 2015, Vinyl actor James Jagger celebrated his marriage to **Anoushka Sharma** in Oxfordshire, England. Attendees included parents Mick Jagger

and Jerry Hall, Rupert Murdoch, Georgia May Jagger and **Ronnie Wood**.

Soul singer Billy Paul, bestknown for his 1972 hit "Me and Mrs. Jones," which topped the Billboard Hot 100 in late 1972, died of what reps described as a "serious medical condition." He was 81.

Republic Records promoted **Donna Gryn** to vp marketing.

Meg Symsyk joined Entertainment One in the newly created role of vp international marketing and management, eOne Music.



04-26

Mike Sacha, personal assistant to Kid Rock, died in an ATV accident in Nashville. He was 30.

Jennifer Hudson and Harvey Fierstein joined the cast of NBC's live musical event *Hairspray*, set to be broadcast from Los Angeles on Dec. 7.

Kevin Jongs and wife Danielle Deleasa announced that they are expecting their second child together.

Buenos Aires mayor **Horacio** Rodríguez Larreta announced a ban on major electronic festivals in the Argentine capital in response to the death of five people during the Time Warp event on April 15.



Karen Mateo, CBS Radio's head of communications, announced she will exit her post on May 6.

Universal Music U.K. named **Brian Celler** executive vp/head of international. He previously served as managing director of Principle/ Maverick Management.

Nue Agency appointed **Brooke Emerson**, formerly of Red Bull and Translation, as partner.

Stirling McIlwaine joined Three Six Zero as senior vp U.S. artist management. For the past five years, he led his own Pearl Group Entertainment, where **Chris** Daughtry was a client. Prior to that, he worked alongside **Simon** Fuller at 19 Entertainment.

UTA added North America to its representation of rock band Muse. The agency already represented the act internationally.



Victor

(left) and

Burkhardt

April 29 Carnie Wilson (48) Master P (49) Willie Nelson (83) April 30 Amanda Palmer (40)

May 1 Tim McGraw (49) Glen Ballard (63) Judy Collins (77)

May 2 Lily Allen (31) May 3 Paul Banks (38) May 4 Lance Bass (37) Mike Dirnt (44) Sharon Jones (60) May 5 Adele (28)

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04-22







FROM THE DESK OF

FOUNDER/CEO, ATOM FACTORY

Troy Carter

Music meets the tech world as the veteran manager prepares to roll out Meghan Trainor's latest

BY GAIL MITCHELL PHOTOGRAPHED BY NOAH WEBB

HE CULVER CITY OFFICE OF Atom Factory — equidistant to both Los Angeles' Silicon Beach and the Hollywood haunts of the Sunset Strip — is much like its owner, who famously has one sneakered foot in the world of tech and the other in music. But while Troy Carter, who made his name as Lady Gaga's manager (the two split, somewhat acrimoniously, in 2013 after five years together) and currently represents **Meghan Trainor**, once carried his future-forward ethos as his calling card, the 43-year-old now wants to remind the industry that he "is still committed to being in the music business."

Credit hitmaker Trainor, who, on the heels of her million-selling debut Title and a best new artist win at the Grammy Awards in February, will release her sophomore album, Thank You, on May 13. The company's 18-member team also works on singer-songwriter Charlie Puth, violinist Lindsey Stirling and Kendrick Lamar collaborator/jazz saxophonist Kamasi Washington. Atom Factory also is home to a portfolio of investments (Uber, Spotify, Lyft and Dropbox to name a few); Pop Water, a healthier alternative to soda; and Smashd Labs, an accelerator program aimed at nurturing next-wave tech firms. Carter also is a founding/general partner of Cross Culture VC.

Born and raised in West Philadelphia, Carter first wanted to be a rapper, but after performing for Will Smith and DJ Jazzy Jeff, that dream faded. Instead, he broke into the music business assisting in Jeff's studio and later moved to Los Angeles, working for Smith and James Lassiter's Overbrook Entertainment.

In 1999, Carter co-founded management firm Erving Wonder with Julius "J" Erving,

When I started Atom son of the basketball legend. Eve was their What is the chief strategy in Factory, the idea was to rebranding Trainor the second time do something small yet powerful," says Carter, around? photographed April 18 in It's about pulling back layers. When "All lived tentpole of the company's urban arm.

first client. In 2004, Erving Wonder was acquired by Sanctuary Group as a short-

Carter next signed Gaga, who exploded in 2008 with her debut album The Fame. But on the eve of her fourth album *Artpop*, he was fired over "creative differences." Atom Factory since has seen departures from clients Miguel and John Mayer, as well as company co-presidents Ty Stiklorius and Erving.

The married father of three sons and two daughters, Carter, who declined to comment on his split with Gaga, spoke to Billboard as Trainor's "No" was within reach of No. 3 on the Billboard Hot 100.

his office in Culver City. That name resonated with the mission."

About That Bass" became such a big record, people assumed Meghan would be a one-hit wonder. Our strategy from the very beginning was, how do we change that perception? With the first single [from Thank You], "No," she surprised anyone who thought she would come back with more doo-wop. So the first strategic piece was that element of surprise. Skechers was also a big part in launching this campaign. They did an eight-figure ad buy for "No" and the second single that will go through the end of the year.

Wasn't "No" one of the last songs she recorded for the album? How crucial was it to the album's rollout?

As Meghan was turning in the album, "No" was the final song. She ended up putting a couple of new songs on it after "No" was released. We felt we had a lot

business moving forward?

I think the perception over the last couple of years was that I was focused on technology. That's true; we've invested in probably 100 companies. But it's also important to me that we break artists. Between Meghan, Charlie and Kamasi, we're showing that

at what Magic Leap and a few other people are doing in that space will be a lot more interesting to consumers. In the future, an artist will be able to perform for the entire world in one date. For the fan, it will be a fully immersive experience — through a pair of glasses or whatever the device.

"The number of African-American companies that are funded is abysmal."

of great records. But "No" was that sort of statement record that [Epic chairman/CEO] Antonio "L.A." Reid was looking for. So she went in the studio that evening after she and L.A. had a conversation.

Could "statement record" be construed as "more commercial"?

I wouldn't say more commercial. When you look at the music landscape and just where Meghan sits, "All About That Bass" was a statement record. But "No" wasn't an obvious record considering the sound of her first album. Coming back out, it was important to have a record that people weren't going to expect from her. That's what L.A. was pushing for.

Having gone through a failed management merger with Erving Wonder and Sanctuary, what did you learn from that experience?

There are pros and cons. The downside was a sort of culture clash. There wasn't a lot of planned integration between Erving Wonder and Sanctuary or how this consortium was going to work. That in and of itself is a recipe for failure. On the positive side, I learned a lot about touring. Seeing the **Guns N' Roses**, **Motley Crue** and **Destiny's Child** business at that time opened my eyes to global touring.

Why did Stiklorius and Erving leave?

It's two different circumstances. With Ty, her deal was up with Atom Factory. She wanted to be an entrepreneur and start her own thing. I can only be supportive of that — I've left companies and started my own thing, and I had a lot of people support me in doing that. The same thing with J. Without getting into specific details, he and I have been friends who've gone through marriages, raising each other's kids ... everything, you name it. It was important that we separate business from personal and maintain our relationship.

Between those departures and your push into technology, is management still a major component of your

we're focused on music. Still, it's important that we build a company of the future versus a management company of the past. That doesn't work anymore.

Can you pinpoint what no longer works?

In order for a company to be sustainable, you have to know a lot more about the business than making records and going on the road. Technology is going to play a huge part in tomorrow's music business. And the companies that will win are going to be the most equipped to understand how to use data to further an artist's career.

What is a prediction you have for the convergence of technology and music?

I don't think holograms are the future in the music industry. There's technology that's better — and much cheaper which will deployed in the coming years, specifically in augmented reality. Looking

Racial diversity has been a key talking point in many of your speeches. How would you grade the technology and music industries in achieving that goal?

I would give technology an F because the numbers don't lie. The number of African-American companies that are funded is pretty abysmal.

Music is one of those businesses in which, if you're talented and hustle hard enough, you can make it — specifically as an entrepreneur. If you look as far back as Berry Gordy, Russell Simmons, Andre Harrell, L.A. Reid and Sean "Diddy" Combs, there's a whole lineage of successful black entrepreneurs who have built their own companies from scratch. These guys have given us the blueprint to where we didn't have to wait around for handouts. That's the one part in which I definitely give the music industry a lot more credit, a C minus, than the tech industry. Once you talk about the corporate side of it, the numbers don't lie in terms of the lack of high-ranking African-American males or females, or any sort of minority executives, truly running these companies. •

1 Decorative elements in Carter's office include a woven basket and a saxophone that once belonged to Bill Clinton, a gift from John Legend. 2 Ancient Chinese figurines dot the cabinetry. Carter's wood and carry water, he says. "That's all it boils down to." 3 Although the tones in Carter's office are mostly black. this invite to Daniel Ek and Ash Pournouri's Stockholm Symposium, held in June 2015, helps capture the light.





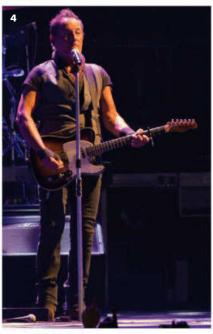
















1 From left: Jon Bon Jovi, Jim Gaffigan, Michael Stipe, Mike Myers and Aziz Ansari at Food Bank of New York City's Can Do Awards held April 20 in New York. 2 Christine & The Queens accepted flowers at the EI Rey Theatre in Los Angeles on April 21, a show attended by new fan Tove Lo. 3 Kelly Rowland (left) and Drew Barrymore at Safe Kids Day held at Smashbox Studios in Los Angeles on April 24. 4 Bruce Springsteen & The E Street Band performed a tribute to Prince at a purple-lit Barclays Center in Brooklyn on April 23. 5 BET Networks chairman/CEO Debra L. Lee (left) with Alicia Keys at BET's 2016 Upfront held at Rose Hall at Jazz at Lincoln Center in New York on April 20. 6 David Guetta onstage at the Tomorrowland festival in Sao Paulo on April 21.



Tribeca Film Festival

NEW YORK, APRIL 13-24

THE 15TH ANNUAL FESTIVAL CLOSED ON A POWERFUL NOTE with The Bomb, a video installation at Gotham Hall that explored nuclear warfare and was paired with a live score from indie band **The Acid**. At a panel for the project held a day prior, supporter Michael Douglas called for disarmament, saying the world is "on the advent of a new Cold War advancement in nuclear weapons," while also acknowledging the death of **Prince** by sporting a purple ensemble. But for Alicia Keys, the legend's death cast a pall over the presentation of *The Gospel*, a short film that featured her first new music since 2012, held April 21 at Highline Ballroom. A 45-minute set followed, during which Keys paid homage to Prince with her version of his "How Come U Don't Call Me Anymore?" Other notable music stars involved in the festival included Billie Joe Armstrong, who stars in Geezer and blazed through a brief set at the film's April 23 premiere, which included two **Green Day** tunes and one very cool team-up with Joan Jett. And then there were Yeah Yeah Yeahs, who reunited alongside Money Mark and TV on the Radio's Jaleel Bunton at the afterparty for the Mick Rock documentary SHOT! The Psycho-Spiritual Mantra of Rock — dazzling with covers of David **Bowie** ("Moonage Daydream") and **Lou Reed** ("Perfect Day") to an enthralled audience that included Debbie Harry, Sky Ferreira, New York nightlife staple Nur Khan and the legendary rock photographer himself.















New Orleans Jazz & Heritage Festival NEW ORLEANS, APRIL 22-MAY 1











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PETER EDGE

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New York City location to be provided upon registration.

For more information, contact Steven Singer at 212.836.1452 or singers@ujafedny.org.



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the beat

some meetings in advance of her third album, which has been a long time coming. Her second set, *The Sea*, was an at-times-wrenching reckoning with the death of her husband, saxophonist **Jason Rae**, who died of an accidental overdose of methadone and alcohol in 2008. It came out nearly six-and-a-half years ago — a millennium in pop-culture time. "I don't respond well to time pressure — when you're in the studio, with the clock ticking, and the record company's waiting for you to lay a golden egg," she says. "Wherever it is my music comes from, it just doesn't show up when the pressure is on."

Not that she hasn't been busy: Since 2010, Rae has scooped up two Grammys, performed at the White House, remarried and logged endless hours in recording studios on both sides of the Atlantic. The result is *The Heart Speaks in Whispers* (out May 13 on Virgin) — a title that sounds, yep, like a shy person's record. And there are indeed a handful of the thoughtful, dulcet ballads ("Do You Ever Think of Me?," album closer "Night") that Rae's fans have come to expect. But there are also buoyant funk-soul grooves, splashes of Latin rhythm, and an overall beatific mood — songs about love, sex and self-discovery. The tone is set by first single "Been to the Moon," a slinky song about budding romance hidden behind lyrics about space

travel. In the video, Rae, dressed like some kind of future-funk astronaut, is shown striding across the sun-strafed, desolate landscape of Fuerteventura, in the Canary Islands, where the album's artwork was also shot. "I wanted an elemental place — rocks, desert and the sea — and Fuerteventura has all this black lava because it's a volcanic island," says Rae. "It has the look of a strange planet."

A strange planet suits Rae: The feeling of being in exile, of looking at society from the outside in, is a familiar one. The eldest of three sisters (one, Rhea Bailey, is a successful TV actress in the United Kingdom), Rae grew up and still lives in Leeds, a proudly gritty city beyond the orbit of English cultural meccas London and Manchester. Her father is black, from Caribbean island St. Kitts; her mother is a white Englishwoman. "I felt like an outsider," says Rae. "Being mixed race in Britain in the '80s and '90s, there just weren't loads of people who looked like me. We didn't have a lot of money. I was really skinny, and always felt self-conscious about that — I used to wear, like, three pairs of tights!"

Some of the sessions for *The Heart Speaks in Whispers* took place at the legendary Capitol Studios in Hollywood — another faraway planet for a Northern Englishwoman. But Rae soon found herself at home with some of the leading

lights of Los Angeles' soul/jazz/electro underground. "All these musicians know each other and hang out: Thundercat, J Davey, Flying Lotus, Kamasi Washington — all the people who circle around Kendrick Lamar. That black bohemian alternative scene. I felt like I was in heaven."

Los Angeles bohemia may have rubbed off on her: You can detect its influence in the psychedelic textures of "Green Aphrodisiac" and "Horse Print Dress," which is awash in images of ecstatic newfound love. "This isn't my first romance/But it hit me like an avalanche," sings Rae.

Dedicated Corinne Bailey Rae

From left: Marsha Ambrosius, Imani Uzuri and Rae at BET's Black Girls Rock! on April 1.

watchers will be quick to connect such songs to the singer's life. In 2013, five years after the death of her first husband, she married longtime friend **Steve Brown**, a producer and instrumentalist who also has worked with **RZA**. "The songs come out of my own personal experience of feeling joy again," says Rae. "There are lots of images of spring and green and new things coming through."

Rae's partnership with Brown is musical as well as romantic. The pair worked together both on her debut and *The Sea*, and his fingerprints are all over the new release. "I feel really lucky, because he's my favorite musician," says Rae. "He insists on musical truth — that a recording should be a captured moment, not overworked in the studio."

The temptation to fuss over her music is everpresent for Rae and Brown: They built a studio in their home in Leeds, and much of the writing and recording for *The Heart Speaks in Whispers* took place there. It's a funky space, according to Rae. "Our studio is all papier-mache art from India, weird German broadcasting equipment. Steve's got crazy keyboards from the former USSR. You have to go online to translate the different knobs, because it's all in Cyrillic. It's a great place to spend all day messing about. I have a term for other, you know, real 'professional' recording studios: Black Leather Couch Studios. The vibe is: 'Big hits have happened in this room! **Timberlake** has been here!'

"That environment just makes me feel like I'm in the wrong place," she adds with a laugh. "I need to feel like myself. The songs I hear, the type of music I like to explore — they're only going to happen in a weirder room."

Additional reporting by Whitney Bauck.



OVERHEARD

BY GARY GRAFF

Journey Didn't Stop Believin' In Prince
Journey keyboardist-songwriter Jonathan Cain
won't ever forget the phone call he got from
Prince back in 1983. "I want to play
something for you,' "he recalls
the artist telling him. "The chord
changes are close to [Journey's]
'Faithfully,' so please tell me if it's OK.
I don't want you to sue me.' "Cain, who
wrote "Faithfully," tells Billboard that Prince's
track did have similarities to the guitar part

that **Neal Schon** laid down on the band's 1983 hit, but he gave Prince his blessing. "I thought it was an amazing tune and I told him, 'Man, I'm just super-flattered that you even called. It shows you're that classy of a guy. Good luck with the song."

The song? "Purple Rain."

Jonas' 'Complicated' Shoot
The New Orleans music-video
shoot for Nick Jonas' single
"Voodoo," from his upcoming
Last Year Was Complicated

album, took a tense turn on April 24. One of the male extras who had joined the singer on the outdoor balcony of the Maison Bourbon jazz club dropped a bottle into the

crowd below, provoking a bystander to challenge the butterfingers to a fight. Fisticuffs were avoided when Jonas & Co. eventually exited through the venue's back door.

Additional reporting by Selma Fonseca.

Got gossip? Send to tips@billboard.com



BROADWAY'S KILLER NEW MUSICAL

Duncan Sheik and Benjamin Walker bring American Psycho to the stage

BY PATRICK PACHECO

lash your smile/Bare your teeth/They'll never guess/What's underneath," sings the chorus in American Psycho, the new musical based on the 1991 Bret Easton Ellis novel, which took a scalpel to the image-obsessed '80s (and became a film starring Christian Bale in 2000). Directed by Rupert Goold and featuring music by Duncan Sheik, the show debuted in London in 2013 and was a hit, with theatergoers titillated by the axe-wielding exploits of banker/killer Patrick Bateman. The Broadway transfer, which opened April 21 at the Gerald Schoenfeld Theatre, stars Benjamin Walker, 33, known for the

similarly gory Bloody Bloody Andrew Jackson. "My mother is worried about what I'm doing next!" Walker jokes over drinks at Urbo in Times Square with Sheik, 46 — whose descent into this circle of hell is a far cry from his Tony Award-winning coming-ofage tale Spring Awakening.

Duncan, what's a nice practicing Buddhist like you doing in a world like this?

Sheik I look at *American Psycho* as a fable — a commentary on contemporary Western civilization. I would never condone any of the violence in the show, but it is happening in Patrick Bateman's mind. He's sort of the victim of the world in which he lives. Walker There's a bit of Patrick Bateman in everyone. Everyone has had those moments when they're stuck in traffic or are in a long line at Fairway. We have more in common with Patrick than we like to think.

Was it hard translating the book into a musical? **Sheik** The main thing was understanding the world Patrick was living in and what it might have sounded

like. It was very cool to create a piece of theater that could showcase early house and techno. Walker He uses '80s music to get deeper into Patrick's thinking. Sheik I found that a lot of ['80s music] was emotionally powerful and not fluffy at all. Then again, I was listening to The Blue Nile and Cocteau Twins.

Did you find anything redeeming about the book's horrible characters?

Walker Oh, yeah. Nobody knows they're a jerk. Even jerks don't know they're jerks. It's one of the things we're scared to think about, and Patrick is as well. It gets out of hand, of course, but it doesn't behoove me to think of him as pure evil. You like Patrick. He's funny. He's willing to say the things you're scared to say. Sheik And he does it with great aplomb.

Ben, is there a scene where you enter in an eye mask and... your Calvin Kleins?

Walker Ralph Lauren! Patrick Bateman would never wear Calvin Klein. Too gauche.



SPOTLIGHT

BEYONCÉ'S TEENAGE LEMONADE SISTERS

Alt-R&B duo **Chloe & Halle**, ages 17 reported \$1 million after their cover and 16, respectively, spent the night of April 23 like many other music fanatics: freaking out over **Beyoncé**'s innovative visual album, Lemonade. "We had a little watching party, and it was so much fun," says Chloe. "We were like every other Beyhive member: 'Yas, Bey, yas!' "

But the Atlanta-born Bailey sisters had extra reason to cheer: They signed with Beyoncé's Parkwood Music in 2015 for a

of her "Pretty Hurts" went viral. And on April 29, they're releasing fivesong EP Sugar Symphony, led by the shockingly mature, self-produced and -written "Drop." "After Bey heard Martin and Eric Garner, all wearing it," says Halle, "she said: 'Girls, I'm so proud of you! This is exactly what I wanted: for you to keep being you." Since then, one amazing role

model has begot many more. The pair is featured on Michelle Obama's charity single, "This Is for

My Girls," with **Kelly Clarkson**, **Missy** Elliott, Kelly Rowland and others, and stars in a Lemonade scene with Amandla Stenberg, Zendaya and the mothers of Mike Brown, Trayvon fancy, antebellum-era clothing. "We were dressed as queens; we were showing how powerful we can be," says Chloe. "That was Bey's message: Strong women are great, but we're greater when we're together." -ALEX GALE



ONG BEFORE THE ROLLING STONES headlined Havana, making music in Cuba was a grind for Alexander Delgado, founder of reggaetón duo Gente de Zona. "I'd get on my bike with an assistant and pedal him 12 miles to the studio, which used egg cartons for sound insulation," he says. "It took us an hour to get there. He was very short and very fat!"

These days, Gente de Zona — Delgado, 36, and Randy Malcom, 32 — jets around the world on private planes. In 2014, just as relations between Cuba and the United States began to thaw, the pair had a record 41-week run atop Hot Latin Songs with Enrique Iglesias' "Bailando," on which they're featured. On April 22, Gente finally released its U.S. debut, Visualizate, on Sony Music Latin and Magnus Media, which is owned by Marc Anthony, who signed Gente after Pitbull brought the pair to his Miami house in 2015. "They were some of the most charismatic guys I'd ever met," recalls Anthony. "I just heard the future of music."

Delgado was raised in Alamar, a Havana community of housing projects divided by zones — hence Gente de Zona, or People of the Zone. "I tell stories of what's going on in the neighborhood," says Delgado of Gente's music. Cuban radio didn't bite at first; the pair's rap-heavy sound was too urban for party-sanctioned airwaves. But Gente grew a huge local fan base anyway, attracting the attention of **Descemer** Bueno, a Miami-based singer-songwriterproducer expat who met with the duo in Cuba in 2013 to collaborate. Bueno had initially written "Bailando" with Iglesias, but the singer shelved it; Gente wrote and recorded new parts and released its version with a YouTube video, rekindling Iglesias' interest in the song. He added his vocals, and the rest is chart history.

Gente followed "Bailando" with two more hit collaborations, both with Anthony, whom they frequently open for on tour. Today, the two fly back and forth between shows in Europe, and family visits in Cuba, and Miami, where they now live part-time. Is U.S. citizenship next? "I haven't thought about it —I don't want to lose my roots," says Delgado. "I'm too busy representing Cuba."

GET TO KNOW GENTE

NAMES Alexander Delgado, Randy Malcom HOMETOWN Havana SOUND Raw reggaetón with traditional Cuban rhythms COSIGNS Pitbull, Enrique Iglesias, Marc Anthony HIT LIST 2014's "Bailando" with Iglesias and Descemer Bueno (No. 1, Hot Latin Songs, 41 weeks; 2015's "La Gozadera," featuring Anthony (No. 1, Tropical Songs); 2016's "Traidora," featuring Anthony (No. 1, Tropical Songs)

FAMILY MATTERS Malcom's father was in esteemed timba band Charanga Habanera before he defected to Mexico



COMPILED BY NATALIE WEINER

"I feel physically sick cause I love Beyonce so much. I am about to throw up of joy."

-ZARA LARSSON

The "Never Forget You" singer reacts to Beyoncé's new "visual album" Lemonade on Twitter.

"Being weird is fun, if u r not weird I don't like you."

—JUSTIN BIEBER

The pop heartthrob captioning an Instagram post in defense of his latest hairstyle: dreadlocks.

"I just come here to let y'all know to put some respect on my name."

-BIRDMAN

 $The \, Cash \, Money \, impresario \, just$ before abruptly walking out of an interview on WWPR (Power 105.1) New York's The Breakfast Club.

"It wasn't even about her rapping better than any female Lil Wayne rapper. It was about, man, she's rapping better than other rappers - period." **—LIL WAYNE** Nicki Minaj's mentor in an essay

about her influence for the 2016 Time 100 issue.

"I mean, go and see karaoke with Axl Rose? Give me a break."

-ROGER DALTREY

The Who frontman explains why he's less than excited about the AC/DC tour's recently announced singer.

"Atta girl!"

—KATY PERRY

The pop star celebrating Hillary Clinton's New York Democratic primary win on Twitter.

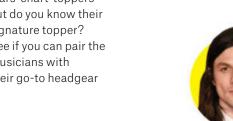
> "I love when they have good storylines."

—KANYE WEST

The rapper on his porno preferences during the final episode of FYI's Kocktails With Khloe.

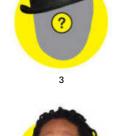
WITH THE HAT TO **MATCH!**

You may know these stars' chart-toppers but do you know their signature topper? See if you can pair the musicians with their go-to headgear





James Bay











3 BADU. 4 SWINDELL. 5 BAY.





Future



Linda Perry



Cole Swindell

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ACH SUMMER, DROVES OF NEW Yorkers hop on the A train and make the 90-minute-long trek to Rockaway Beach in Queens, the largest urban beach in the country, which stretches for miles along the Atlantic. But when the cold weather rolls in and the crowds dissipate, it's musicians like Patti Smith, Mac DeMarco and experimental folk-rock duo Lewis Del Mar that remain year-round.

Danny Miller (vocalist-guitarist) and **Max Harwood** (drummer-producer), both 26, were washing dishes in Manhattan when they first went out to the Rockaways to surf in 2014. "We loved it," recalls Miller. "We walked in [to what is now our bungalow] and knew it was where we were going to make the album. It was over after that."

After breaking their lease in Bushwick, Brooklyn, the longtime best friends, who have known each other since they were 9 and grew up in Washington, D.C., made the bungalow their creative hub.

"We really strive to create a hybrid of natural and industrial soundscapes," says Miller. "You have to live it to make it come to life."

Though it's barely big enough for two, the 1,650-square-foot space houses everything they need: surfboards, vinyl collection, weed (of which there is no shortage) and a DIY recording studio where they've honed their sound — a hypnotic blend of acoustic guitar and island-tinged vocals fused with hip-hop-inspired production.

The isolation, which they say informed the song-writing process for their forthcoming debut album on Columbia's StarTime International imprint, has served them well. Two days after the viral 2015 single "Loud(y)" was released, major labels got in touch. This summer, they'll tour in support of Børns and Glass Animals, but they already know what their first stop will be once they're back. "Whit's," says Miller of the pizzeria (opposite page). "We want to rent it out for our record-release party, invite all you guys and bus everyone out from the city."









offseasonnyc.com Like the band, store owner Abra Boero hopped on the A train in 2015 and never looked back. She sells lots of locally made, beautiful products," says Miller. 'Our boy Paul Schmidt, a local surfboard shaper that has made boards for us, stocks some of his

killer shapes here, too."

Off Season Rockaway 92-12 Rockaway Beach Blvd.,



"We've recorded all our music in our living room. At one end of our block is the ocean, and at the other end is a clear view of the *city skyline.*"-_{"-Miller}



Whit's End

97-14 Rockaway Beach Blvd.

"It's our favorite restaurant in the world," says Miller of the gourmet pizzeria that offers creations like the housemade sausage- and littleneck clam-topped salsiccia e vongole (\$15; far left). "We spent our entire [label] advance here," jokes Miller, who stops in multiple times a day. "Whit, [the owner], is a badass and lives down our street." Just don't ask him for slices (the eatery only offers full pies), nor anything healthy: According to the menu, everything we touch has gluten on it."



Rockaway Beach Surf Club

302 Beach 87th St., rockawaybeachsurfclub.com

Located directly beneath the subway tracks, the rustic space is all about promoting a love of surfing. "It's a staple here, and nice to have places that are open in the winter," says Miller. "You can keep your surfboard here, too, if you're coming from the city." The guys recommend the fish tacos (\$3 each), and chorizo and tofu options are offered as well.



Rockaway Roasters

9206 Rockaway Beach Blvd., rockawayroasters.com

They have an açai bowl that I could eat seven days a week," says Miller of the hangout, which also brews Stumptown beans and has cold brew on tap and an organic juice bar

SUN, SAND (AND **SPACE) FOR \$1,500** A MONTH? YEP

New York's newest creative enclave has an unbeatable price tag — for now

or young artists coping with the cost of urban living, Far Rockaway's affordable rents coupled with the spacious real estate offerings make it an ideal, if slightly unexpected, neighborhood. Onebedrooms are renting at an average of \$1,508, markedly lower than comparable units in musician-friendly neighborhoods like Bushwick, where a one-bedroom rental is going for \$2,383, Bedford-Stuyvesant (\$2,767) and Williamsburg (\$3,789), according to CitiHabitats. The affordable rates might not last forever, though. That \$1,508 average already is up from \$1,434 for the prior year.

After Hurricane Sandy caused mass devastation in 2012, rebuilding has included openings that make the coastal nabe much more habitable in the winter months. Off Season (see caption, left), the area's first year-round boutique, is new along with Community House (101-19



Rockaway Beach Blvd.), a gastropub and music space overseen by chef Fernando Feites, formerly of The Smith. "Every restaurant and bar is putting live music in," says owner Kelley Brooke.

Though Sandy remains firm in people's memories, Kelly Neinast, a Corcoran agent who has lived her whole life in the area, doubts it will deter renters: "Mother Nature can bring on what she will, but I won't leave the beach." -ADRIENNE GAFFNEY



.....

Don't hit the seaside hangout without these must-haves

LOCALS SURF SCHOOL tropical 5-panel hat, \$30; localssurfschool.com. Locals runs lessons year-round at the 67th Street Beach.

WILLIAMS-SONOMA vintage red cooler, \$75; williams-sonoma.com. UNION SURFBOARDS Dodger surfboard, \$675; unionsurfboards .com. The Brooklynbased company shapes its boards with East Coast waves in mind.

MENT: COURTESY OF ELIZABETH CARLSON REAL ESTATE. HAT: COURTESY OF LOCALS SURF SCHOOL. COOLER: COURTESY OF WILLIAMS-SONOMA OARD: COURTESY OF UNION SURFBOARDS

(1958–2016)

Sheila E., Jimmy Jam, Mo Ostin and Tracy Morgan (among others) reveal the inside stories and alchemy of a once-in-a-lifetime star

Backstage during the Dirty Mind Tour in 1980, at the start of his signature decade.



provoking not long before he was born. As critic Robert Christgau wrote of *Dirty Mind*, "Mick Jagger should just fold up his penis and go home."

No matter how absorbing a lot of Prince's later output was (and prolific — we'll be sorting out the gems from the curiosa forever), the '80s were his signature decade. Its title track aside, *Controversy* was a relatively weak follow-up to *Dirty Mind*. But then came 1999, a virtual encyclopedia of Prince's quote-unquote maturing concerns: nuclear apocalypse, sex, religiosity, sex, unspecified but sexy revolutionary impulses and sex. It also was a musical statement so purposeful and gleeful that practically everyone else this side of Michael Jackson or Madonna — in so many ways, Prince's female doppelganger, though by no means his equal as a composer — sounded like yesteryear's news by comparison.

Little did we know that 1999 was a mere preliminary diagram for Purple Rain, which outdoes even Thriller as a triumphant fusion of newly defined persona, game-changing pop outreach and purely gorgeous music. Among other breakthroughs, after playing virtually every instrument on his first five records himself, he had a flesh-and-blood backing band adding expansiveness and warmth. (Not to mention onstage variety, since The Revolution was probably the most racially and sexually integrated outfit since Sly & The Family Stone were filling stadiums.) The soundtrack to a movie (not his last) whose existence amounted to an act of impudence — why wait for someone else to play you in Prince: The Early Years when, at age 26, you can do it yourself? — Purple *Rain* always will be the album of his that most intensely focuses his fans' grief at what they've lost. It's the one that has got everything from his greatest party song ("Let's Go Crazy") to his greatest lament ("When Doves Cry") to his greatest love-in-the-time-of-apocalypse anthem (oh, guess). He could have folded up his genius and gone home right there.

Thankfully, he didn't. In fact, this was the era when the "lesser" Prince songs he generously let other people make famous, from Sinéad O'Connor's "Nothing Compares 2 U" to The Bangles' "Manic Monday," would have wound up on any less gifted tunesmith's greatesthits album. In spite or because of his being a fairly renowned control freak, generosity was the keynote of the multiple side projects he undertook as well: enabling Sheila E., sponsoring Morris Day's The Time, giving P-Funk's George Clinton a new base of operations at Paisley Park. Basically, he behaved the way the rest of us like

to imagine we would after winning the lottery.

Even so, we almost got used to him for a while, as if that could ever stay true for long. His next two albums delivered hits (*Around the World in a Day*'s "Raspberry Beret," *Parade*'s "Kiss") and forays into new musical modes — psychedelia, most notably — without feeling epochal. Then came *Sign O' the Times*, another double-disc summing-up of everything he had been fooling with — new ideas, new costumes, and you couldn't always tell the difference — that plenty of critics consider his peak. But death is when fans, not critics, get their say, and "If I Was Your Girlfriend" isn't choking them up right now the way "Purple Rain" and "Little Red Corvette" are.

Even before he became a Jehovah's Witness in 2001, his cosmic slop had its goofy side. But you didn't need to buy his philosophy of this thing called life to find the way he expressed it visionary. Prince's seeming eccentricities were often the canny ploys of a superstar out to remain master of his fate while making himself unforgettable, including the hieroglyphic alias he adopted in 1993 to screw up Warner Bros.' control of product issued under his name. If his battles with his label not only affected but sometimes outloomed The Artist Formerly Known as Prince's often motley releases for much of the decade, note the perfect confidence of an artist for whom even decades are temporary.

Only hip-hop's ascendancy made him seem, if not old — he never was that, and now never will be — than a mite grumpily usurped. It's the only African-American pop genre he never embraced or mastered, maybe for the obvious reason that it's the only one that postdated his stardom. Since his albums no longer produced hits, he focused instead on reminding us of his greatness in concert, with marathon shows so spellbinding they made white boys like Bruce Springsteen seem stingy. James Brown would have approved.

Nonetheless, I can't be the only one whose attention to the man's every move had faded somewhat until he decided to stun the biggest audience he had ever had at the 2007 Super Bowl, uncorking the most intransigent halftime performance in its history. Because Prince took care to purge his songs and videos from the Internet (with the notable exception of Tidal's streaming service), that show was one of the few clips fans could share on social media after his death, but it's as good an epitaph as any. Warned by production designer Bruce Rodgers that he would be performing in a dangerous downpour, Prince instantly asked, "Can you make it rain harder?" He always did, and his death is the hardest rain of all.



THAD TO BREAK UP WITH MY BEST FRIEND'

Prince protegee, drummer and former fiancee **Sheila E.** on life with — and without — him

I had heard about Prince before his first album came out [in 1978] because my dad was playing with Santana and they were recording in the same studio. They were talking about this young kid in the other room, playing all the instruments and producing and writing by himself. Later I saw the poster for the album in a record store and was like, "Oh, my God, he's beautiful."

When he played in San Francisco I went to the show looking for the gorgeous guy in the poster with the big Afro — but instead he had long, flowing hair and was wearing a trench coat, leg warmers and underwear. I was a little shocked, but his music was pretty cool, so I went backstage. He saw me coming — he was combing his hair in the mirror — and I put my hand out: "Hi, my name is —" and he said, "Oh, I know who you are. I've been

'IT WILL BE WEIRD. IT WILL BE FUNNY. WATCH'

In addition to a massive catalog of music, Prince left behind a treasure trove of head-turning stories about his rivalries with other pop stars, his unrelenting perfectionism and, as this roundup shows, his high-maintenance (and very purple) lifestyle

"ONE DAY, PRINCE was walking around Paisley Park muttering, 'F—ing Janet Jackson, f—ing Janet Jackson.' When I asked the art director there, 'What's

this Jackson thing about?,' he explained that it was because Janet Jackson had just signed the biggest record deal of the time [with Virgin Records in 1996, reportedly worth \$80 million]." — Scott Buccheit, Prince's former personal photographer • "THENTHERE WAS the night Madonna showed up at Prince's Radio City Music Hall gig in New York — front and center and he couldn't resist the temptation to needle her. During a breakdown in a song near the end of the show, he looked right at her following your career. You're an amazing drummer and percussionist." I had been playing with Herbie Hancock and George Duke and doing session work. We traded numbers and became friends.

My solo career started in early '84.
I was the opener on the Purple Rain
Tour, and he came to see my rehearsal.
I remember him walking out — I knew
I had kicked his butt — and by the time
he got into the car he had called an
emergency meeting with The Revolution:
"Set up the gear. As soon as I fly in we're
going to start rehearsing." He said, "I
can't allow Sheila to be better than me."

After the Purple Rain Tour, I toured Europe for two months on my own, then I did the *Krush Groove* movie and opened for Lionel Richie in '86. I was exhausted. I just wanted to play the drums. Prince was listening to me say that one day and said, "I'm getting ready to change my band — you want to play?" That was it — I joined his band.

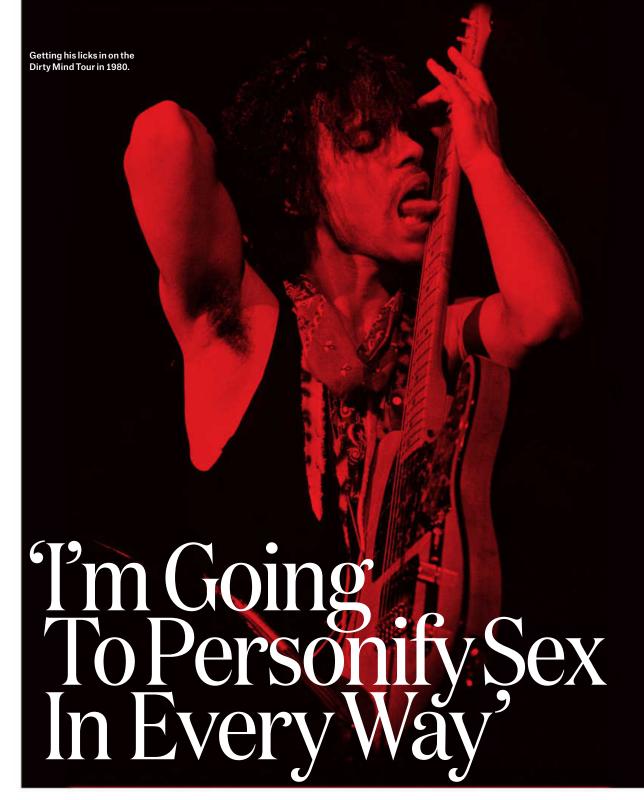
We began dating on the Purple Rain Tour. And at one point on the Sign O' the Times Tour, I opened my eyes in the middle of "Purple Rain" and he turned around, looked at me and proposed.

I knew toward the end of the Lovesexy Tour [in 1989] that I was going to leave. The new music he was writing didn't feel right for me, and I just didn't want to be around him. It was the hardest breakup I ever had, because I had to break up with my best friend.

I don't really know the last time I spoke with him; maybe within the year. To me it seems like it was last week, but that's part of our relationship — sometimes we wouldn't talk for a long period of time and then start talking like it was yesterday.

I don't even know what's going on in the world since I heard the news. It's too surreal. It's weird enough being in Paisley Park, walking in there and smelling him and him not being there. It broke my heart.

—AS TOLD TO JEM ASWAD



A refusal to be labeled R&B, a rivalry with Rick James and a very dirty song called 'Head': the groundbreaking arrival of 1980's *Dirty Mind*

BY MICHAELANGELO MATOS

THE NIGHT OF THEIR DEBUT AT THE ROXY in West Hollywood on Nov. 26, 1979, Prince turned to his band and gave a little speech. "Prince had a talk with us — inspiration would flow on the fly," remembers guitarist Dez Dickerson, who played in the group from 1978 to 1983. "He said, 'I want each member of this band to have their own persona. I'm going to personify sex in every possible way."

This was a bold choice for someone groomed to be a black teen idol. Prince had scored a No. 11 Billboard Hot 100 hit that summer with "I Wanna Be Your Lover," but when he appeared on *American Bandstand* he mostly just smirked at Dick Clark. That insolence led directly to his boundary-breaking 1980 album *Dirty Mind* and the frenzied tour that followed. The album, his third, broke open Prince's

and said something like, 'I can sing and dance at the same time. I don't lip-sync.' Whether it was in fun or not, Madonna ran out of the gig in a huff. And although I didn't



witness this, I heard that she waited for Prince to leave and chased his limo halfway down 51st Street with her dancers in tow." — Prince's former publicist Michael

Pagnotta • "WHEN BOTH WERE recording at the same Los Angeles studio, Prince invited [Michael] Jackson to play ping-pong. Michael, who had lived a sheltered life,

didn't know how. 'You want me to slam it?' Prince asked, according to engineer David Z, who was there. Michael dropped his paddle and held his hands up in front of his face so the ball wouldn't hit him. Michael walked out with his bodyguard, and Prince started strutting around like a rooster. 'Did you see that? He played like Helen artistic ambitions and his outrageously ribald public persona. (The cover alone — Prince pulling back his coat to reveal bikini briefs — was brazenly sexual.) It also would echo through decades of music to come, from hip-hop's explicit sex talk to the nervous punk-funk pulse that launched LCD Soundsystem to the stark grooves of Detroit techno.

Still, the album was very much of its time. Disco had been declared dead by the media, affecting black music down the line. But the hysteria wasn't entirely supported by sales figures: In 1980, record sales plummeted 11 percent from the previous year, but black music had lost only half that amount, *The Wall Street Journal* reported. The successor to disco's place at pop's center seemed to be new wave, especially The Knack, whose "My Sharona" was 1979's No. 1 overall single.

Prince had put heavy guitar jams on his first two albums and knew how much he might limit his audience if he were solely marketed as R&B. Not long after he finished his second album, 1979's *Prince*, he and the band cut a heavy rock album under the name The Rebels that was never released. Dickerson says Prince found inspiration in new wave and "the New Romantic thing" — U.K. bands like Spandau Ballet and Duran Duran, who were played at the downtown Minneapolis club Sam's that would eventually become the site of the club scenes in *Purple Rain*.

"We needed to be a little edgy to capture the essence of the time," remembers Prince's bassist André Cymone, citing Sid Vicious and "even groups like Blondie."

In the spring of 1980, Prince and his band — Dickerson, Cymone, drummer Bobby Z (Rivkin), and keyboardists Matt "Dr." Fink and Gayle Chapman — spent nine weeks on the road opening for Rick James, sparking one of R&B's most storied rivalries. James accused Prince of "copping my licks" throughout the tour and boasted in his memoir *Glow*, published posthumously, about the birthday party where he grabbed teetotaler Prince "by the back of his hair and poured cognac down his throat." Clearly the headliner was touchy that the opener was, by many accounts, upstaging him every night.

Prince's arsenal included a new song the band had been working out at club dates prior to the James tour: "Head," in which he sings about interrupting a wedding when the bride fellates him *right there* and ditches her fiance for Prince. Even the band was taken aback by the lyrics: "It was definitely, like, 'OK, I guess we're going there!' "recalls Dickerson. Of course, for Prince — who would later be famous for

They thought they were signing the new Stevie Wonder. They didn't know they were getting a cross between Wonder and Johnny Rotten."

- Dickerson

cultivating dozens of women as collaborators, muses and lovers — pioneering a hypersexual persona was no mere academic exercise. Whomever he might have been romantically connected with at the time, he made certain to give the song a realistic charge by making out with Chapman every night as they performed it. (She left his employ at the end of the tour and was replaced by Los Angeles native Lisa Coleman. "I think it may have gotten to be a bit too much for Gayle," says Cymone.)

When the James tour wrapped, Prince returned home to Minnesota, rented a house in suburban Wayzata (near Lake Minnetonka — yes, the real one) and outfitted the basement with a 16-track studio that Warner Bros. paid for. There were problems with the space, like a leak from a cesspool that went right into the drum booth, but Prince was in his zone. "Nobody knew what was going on, and I became totally engulfed in it," he told *Rolling Stone* of these home sessions. "It really felt like me for once."

As in the past, Prince mostly recorded alone, but the band was starting to put its stamp on the new material. A keyboard line that Fink

jammed out during a rehearsal provided the seed for "Dirty Mind"; Prince brought him over to cut the track and had a completed song by morning. New pianist Coleman's classical and jazz colorings eventually would have an outsized impact on Prince's music, and that summer she murmured a spoken vocal on "Head."

When manager Steve Fargnoli presented his artist's new album to the label, as he related to the Los Angeles Times, "Warner Bros., understandably, didn't know how to react. The last record had sold almost a million, and they expected something with the same sound." Dickerson recalls that Warner was "scared to death. I remember being in L.A. shooting videos, and the execs pulled up and took Prince on a long ride, on a break, to talk about the record. They thought they were signing the new Stevie Wonder. They didn't know they were getting a cross between Wonder and Johnny Rotten." But when top Warner executives Mo Ostin, Lenny Waronker and Russ Thyret backed Prince, the company fell in line.

The first part of the Dirty Mind Tour was rocky, and the album's lack of radio play translated into sluggish sales. On Dec. 9, 1980, the night after John Lennon's murder, the band played The Ritz in New York. The club was only half-full — with Andy Warhol in the audience. But the album got rave reviews, placing ninth in *The Village Voice*'s annual critics' poll that ran in early February 1981. That was followed less than two weeks later by *Rolling Stone*'s four-and-a-half-star rave. "The LP might just as accurately have been called *Prince Confronts the Moral Majority*," wrote Ken Tucker.

That excitement fed directly into the second leg of the tour, which kicked off with a packed hometown gig at Sam's on March 9. Warner Bros. A&R man Ted Cohen had flown into the Twin Cities to join the tour. "Prince was intimidating, even at the beginning," remembers Cohen. "He was so quiet, so mysterious. Not rude — just not somebody you sat and shot the shit with. Prince was the first artist I was ever sent on the road with [where we had] the understanding that he would never do an interview, an appearance, a meet-and-greet, photos or handshakes."

The music was more than enough. At the Rainbow in Denver on March 26, a mob of teenage girls surrounded the band's trailer, and fans chased its car through the city's streets. Four years later, at the height of *Purple Rain* fever, *Dirty Mind* finally broke 500,000 in sales. Prince's persona — and his sound — had taken on a life of their own.

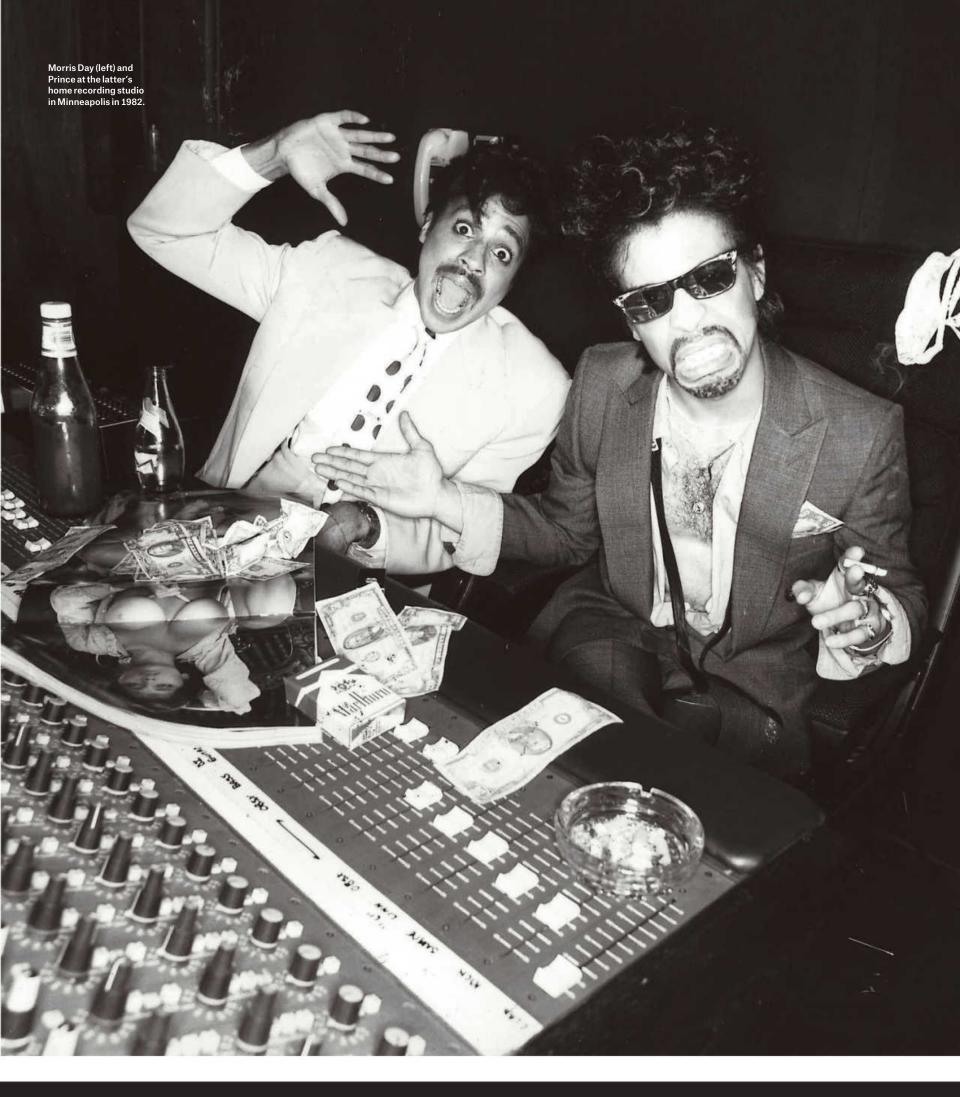
Keller.'" — Jon Bream, music critic, Minneapolis Star Tribune (2009) • "MICHAEL [JACKSON] COMING to Prince and wanting him to do 'Bad,' that really pissed



him off. Prince was like, 'Oh, he wants to punk me out on record. Who does he think I am, crazy?' He couldn't get outside himself enough to realize that it probably

could have benefited both of them. Still, it would have forever been Michael's video with Prince as just a guest. So that captured what the relationship couldn't be. They were like Ali vs. Frazier." — Prince confidant Alan Leeds (Vibe, 2010) • "ABC NETWORK EXECUTIVE producer David Saltz approached us about





the Super Bowl. We talked to Prince and set up a meeting at his house. It was just Prince, Saltz and [Concerts West copresident] Paul Gongaware and I. His chef made us a very nice dinner, then Prince suddenly produced this portable DVD player, and he started critiquing all these previous halftime show performers. He was saying, 'I wouldn't have done that,' stuff like that. Finally, one of us said, 'Well, what would you do?' He replied, 'I will show you. Follow me.' He walked us upstairs to the living room

and the entire band was in there, all set up and ready to play. They had been there the whole time. So he played us a 15-minute halftime show, just for the three of us. At one point, David held up his lighter during 'Purple Rain.' "— John Meglen, co-president of Concerts West, which worked with Prince from 2004 to 2008 • "PRINCE

COULD BE patient, but if you weren't getting it, your job was at risk. No better example was one of the opening acts for the Diamonds and Pearls Tour, Carmen Electra

How Purple Rain Got The Look The movie's costume designers, Louis Wells and Marie France, share Wells' sketches and the stories behind the looks, which crowned Prince as fashion royalty

BY SHANNON ADDUCCI AND SHIRA KARSEN Lace Right away he caught onto Trench Coat [lace]," says France. "It was "I chose this f<mark>abric be</mark>cause it a mixture of romanticism was attention-grabbing," says and punk, encompassing Wells. "And a trench because multiple genres, just like his he loved the drama and fit. music." Wells agrees: "He You never knew what it would wasn't afraid to challenge reveal when it blew open. stereotypes or gender biases. He knew if he wore it, it would be great." White Ruffled Shirt "Ours was 17th-century-inspired but made from Egyptian cotton, with a mandarin collar and individual ruffles down the center," says Wells. (Sketch shows Wendy Melvoin.)

— a Prince discovery, Paisley Park/Warner Bros. artist and rumored girlfriend at that time. After a few gigs, he wasn't happy with her band's level of performance

and he began replacing them one member at a time, each night, with members of his own band, The New Power Generation. They wore hooded robes so no

one would recognize them. After that leg of the tour, Carmen was gone, too." — Pagnotta • "PRINCE ONCE FIRED me from a DJ gig in a nightclub

and instead blasted the Finding Nemo DVD on the screen." — Questlove (2015 tweet) • "ILITERALLY SAW him fire a guy for looking

at him. He just said, 'Why is that guy looking at me? Tell him to leave.' But ever since Larry [Graham] came around, he's relaxed. He's just a lot happier." — An unidentified

Paisley Park staffer noting the change in Prince since his friendship with Graham and subsequent religious conversion (Notorious magazine, 1999) •





PARTY AT PRINCE'S HOUSE

Tracy Morgan shares how the artist saved him after his father's death, was so pretty 'I turned gay for five seconds' and was 'down to earth: no extra cheese, no pepperoni'

I was getting ready to perform in Las Vegas when I heard that Prince died. I felt a real emptiness. At the end of my set, I got a standing ovation and I said, "This standing ovation is for Prince — and I would like to have a moment of silence." So we had one.

Since his album 1999, I was a fan. Prince and Michael Jackson — they were the soundtrack to my life. I remember when my pops died [in 1987], I listened to "Condition of the Heart" [from 1985 LP Around the World in a Day] as soon as we got back from the burial, for 24 hours [in a row]. That was the last song I said, "Dad, listen to this!" And my father said, "That's a good record."

About seven years ago, I went to a party at Prince's house in Los Angeles. We had to take a bus there — Jennifer Lopez, everybody was on this bus — and Prince performed with his band in the living room. The liquor was flowing and everybody was getting nice. At the end of the night, me and my boy Bradley were drunk. We had these two girls on the sofa and we were talking, joking, laughing. Prince and his wife came downstairs and they had on purple

pajamas. He said, "Tracy, get the f—out!" As I walked out the door, I grabbed him by the back of the neck and I pulled him close to me. I noticed that mole on his face — he was so pretty, I turned gay for about five seconds — and I said, "My father loved 'When Doves Cry.'" And he said, "Yeah, yeah. Just get the f—out."

Another time, when I was living in Los Angeles, I hung out with him and André 3000 at the SkyBar on Sunset Boulevard. He was down to earth: regular, no extra cheese, no pepperoni—just a slice and a Coke! He was shining like new money.

I hosted the Billboard Music Awards three years ago and Prince headlined. I didn't get to talk to him because he disappeared: "Where did Prince go?" "He disappeared!" He was mystique.

Was he an influence? Absolutely! He was free, he came from the heart. He was talking about making *love*, he was a sexy man!

Prince's music taught me how to suck titties! He taught me how to be gentle. Because of him, I once sucked a titty for an hour. At the end, it looked like a tater tot.

Hove Prince. —AS TOLD TO CAMILLE DODERO



"THE TIME PRINCE 'evolved' and wouldn't sign yo mama's Dirty Mind album cover 'cause he said he wasn't into that no mo' and yo mama told him, 'Well, you shouldn't have

made it then,' and you were embarrassed. The time Prince had a 'swear jar' and you just put a \$20 bill in it when you walked in. The time Prince and Larry Graham had you cornered in a Jehovah's Witness... well, witness session." — Erykah Badu (Facebook, 2016) • "PRINCE DID AN interview with a

woman at Record World [in 1978]. They talked about whatever, then he asked her, 'Does your pubic hair go up to your navel?' At that moment, we thought maybe

we shouldn't encourage him to do interviews." — Bob Merlis, former head of publicity for Warner Bros. Records (Minneapolis Star Tribune, 2004) •

Prince's Musical Afterworld

As the artist's albums soar to the top of the *Billboard* charts, his estate—and icon status—could continue to grow, as countless unreleased songs, a fortune without heirs and a partially written memoir swirl in the balance

BY ED CHRISTMAN

"IT WAS IMPORTANT TO WORK THINGS out with Prince and have him come back to Warner Bros.," says label chairman/CEO Cameron Strang, speaking with *Billboard* at the company's Burbank headquarters on the day after the artist's death — the same offices Prince walked through in 1977 as a 19-year-old new signing. Strang had inked the artist to a new deal in 2014, 18 years after he had left Warner Bros. after a bitter dispute over ownership of his music. "Prince had a real connection with a lot of people here," says Strang.

That sense of closure is misleadingly tidy: For an astute artist so outspoken about his rights to the ownership of his work and likeness, Prince apparently left his business affairs in considerable disarray — and according to his sister Tyka Nelson, even without a will. Thus, it could be months or even years before a

coherent strategy emerges for the management of Prince's estate and his substantial intellectual-property assets, the recorded-music elements of which are valued in the range of \$100 million, according to sources.

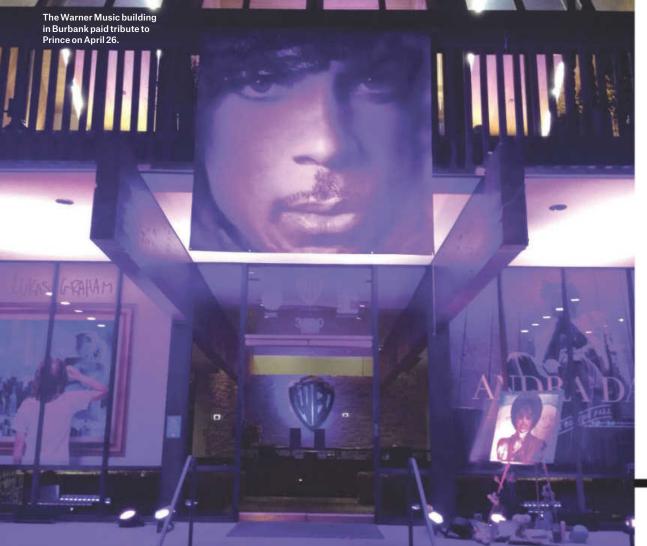
Prince's supporting cast had been a revolving door for decades; he didn't have a longtime, trusted confidant like attorney John Branca was for Michael Jackson. His attorney at the time of his death was Rhonda Trotter from the Los Angeles law firm Kaye Scholer, who had executed the 2014 Warner Bros. deal along with former Barack Obama insider Van Jones. His longest standing, although sporadic, recent associate was entertainment lawyer L. Londell McMillan, who reportedly traveled to Minneapolis after Prince's death to help handle the chaos around the estate. (Neither Trotter nor McMillan would comment for this story.)

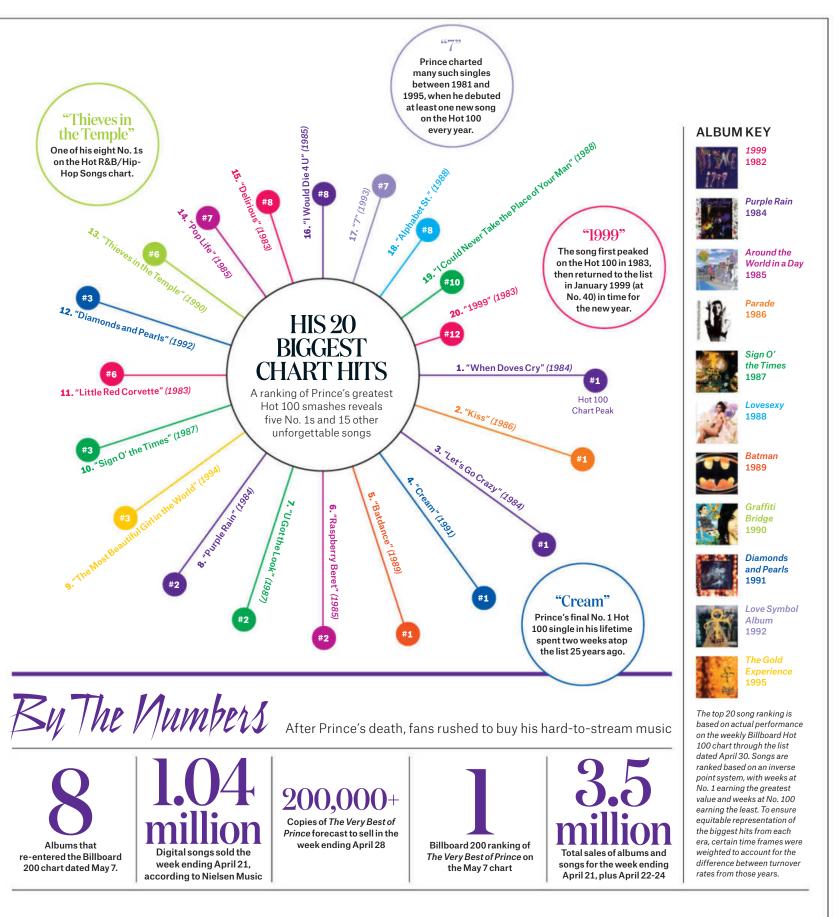
Apart from the beneficiaries, the entity with the most at stake in these affairs is Warner Music Group (WMG), which released the artist's music for the first 18 years of his career — and also released two Prince albums in 2014 — and could control much of his legendary vast archive of unreleased material, which is said to include hundreds if not more than 1,000 songs.

Prince released music through many different labels and digital properties in the years after he left Warner Bros., yet his catalog with the label, released between 1978 and 1996, is by far the most valuable. On April 21, the day of his death, Prince generated track sales of 1.04 million units, according to Nielsen Music, of which 1.03 million were on Warner Bros. The catalog on Prince's own label, NPG, generated just 3,400 track sales; his Columbia and Republic catalog combined sold about the same number; and another 100,000 units were under the myriad, often-one-off deals he had executed through the years.

The nature of Prince's relationship with Warner Bros. at the time of his death is unclear. While he famously eviscerated the company over ownership issues in the years leading up to his departure, the announcement of the 2014 deal promised "the release of long-awaited, previously unheard material, while giving the artist ownership of the master recordings of his classic, global hits," as well as a 30th-anniversary deluxe edition of Purple Rain. However, nothing has materialized thus far from the agreement beyond the two 2014 albums, Prince's Art Official Age (which to date has scanned nearly 154,000 units) and Prince & 3rdeyegirl's Plectrumelectrum (60,000 units). Strang tells Billboard that no further releases under the deal are scheduled.

Sources tell *Billboard* that Prince's ownership of his Warner Bros. catalog is for the United States only; WMG still owns and controls it for the rest of the world. In exchange for Prince's ownership of his master recordings, sources say WMG received a long-term licensing and distribution deal — possibly for the life of the copyright, i.e., 75 years after the author's death. For its part, WMG gave Prince a huge bump in royalties for his records — *Billboard* estimates that the artist received a blended rate





of 37 percent across all formats and territories.

Based on the deal's press release, it seems likely that Prince at least verbally agreed to issue upgraded versions of his Warner Bros.-era albums and mine his vault for previously unreleased material. When asked about the *Purple Rain* reissue, Strang told *Billboard*, "I definitely discussed it with Prince. At times he toyed with doing something with it and maybe worked on it, but he considered *Purple Rain* a masterpiece, and I think he liked it the way it was."

Of course, Prince's recorded-music assets are just one element of his vast creative output. According to reports, Prince had already turned in 50 pages of his planned memoir, originally scheduled for publication via Random House imprint Spiegel & Grau in fall 2017, and he may have dictated additional material that could help complete the project. "Prince's legacy is more than the music and his films," says Jeff Jampol of Jampol Artist Management, which oversees the estates or the assets of Tupac Shakur, The Doors, Janis

Joplin and other artists. "As the manager of assets, we speak to everyone who was close to an artist and try to establish a playbook based on what they approved or didn't during their lifetime. There are photographs, films, videos, recordings. Are there books or documentaries that can be done? A touring museum, merchandising, apparel? If you enter into this thinking it's just about the music, you have already failed."

Additional reporting by Matt Diehl.



When it came to ownership of and control over his music, Prince waged a career-long battle against any company that he felt stood in the way of artists' rights — and money

BY MELINDA NEWMAN

IN 1977, PRINCE WAS SEQUESTERED AT THE Record Plant in Sausalito, Calif., recording what would become *For You*, the 19-year-old's debut album for Warner Bros. Records. For two months, he had kept the label heads in the dark, so executives Lenny Waronker and Russ Thyret decided to pay their new artist a visit.

Listening to track-in-progress "So Blue," an impressed Waronker commented on how good it would sound after the bass was added. Prince interjected, "There is no bass on that song. Get out of my studio!," tossing out the very folks who were footing his bills.

It was Prince's first contentious bout with Warner Bros., but it would be far from his last fight with the record companies or the Internet and the music industry in general. Until his death on April 21, Prince bucked up against a system that gave the least amount of power and money to the people it couldn't live without, the music creators. Even though he demanded — and received — complete artistic

freedom from the start, Prince wanted control over every facet of his music and would go to drastic ends to try to achieve it.

Whether his actions made him a courageous renegade or a petulant rock star — and there are people who label him both — there's no denying that throughout his career, he raised awareness for artist rights and fearlessly set his own course in getting his music to his audience. Other acts such as Radiohead, Nine Inch Nails and Chance the Rapper have taken cues from him by releasing albums directly to their fans and defying traditional distribution routes.

"He drew attention to the issue of artists controlling their own destiny," says Gary Stiffelman, Prince's attorney from 1988 to 1994, "and he furthered the message as much or more than anyone."

Warner Bros., which was home to his biggest successes, including 1984's 13-times-platinum *Purple Rain* soundtrack, gave Prince wide latitude, even pulling 1987's now-infamous

"He drew attention to the issue of artists controlling, their own destiny."

- Gary Stiffelman, Prince's former attorney

"PRINCE USED TO
write me fan mail
with all of the U's and
hearts that way that he
writes. And the office took
it as mail from the lunatic

fringe and just tossed it!" — Joni Mitchell (New York magazine, 2005) • "I MADE ["NOTHING Compares 2 U"] without him. I'd never met him. He summoned

me to his house — and it's foolish to do this to an Irish woman — he said he didn't like me saying bad words in interviews. So I told him to f—off." — Sinéad O'Connor (NRK,

2014) • "PRINCE RELEASED
A 12-inch extended mix of
'Scandalous' [from the 1989
Batman soundtrack]
called 'Scandalous
Sex Suite' which,

rumor had it, included the sounds of him and Batman star Kim Basinger (whom he was dating at the time) actually getting it on in the studio." — Rob

Smith (PopDose.com, 2010)

"IWASN'T ALLOWED to
call him, ever. Even when we
were married; I had to wait
for him to call me. I've no idea
why." — Prince's first wife and

Black Album from stores at his insistence after he had demanded its release. But in the late '80s and early '90s, he grew increasingly dissatisfied with the label, chafing at any perceived restraints, despite Warner Bros.' deserved reputation as the most artist-friendly label, an ethos that emanated from the office of CEO Mo Ostin down through the ranks.

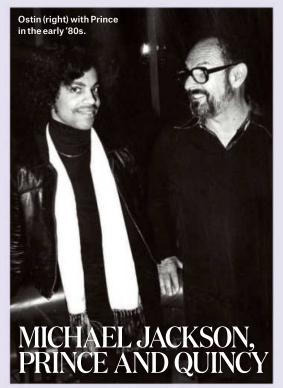
More than once, Prince pleaded with a label ally, Warner Bros. vp special projects for black music Marylou Badeaux, to convince her bosses to let him release everything he brought to them, even if the record company was still marketing the previous album. "I would tell him that it was counterproductive, that people can only absorb so much music from one artist at a time," she says. "His answer was, 'What am I supposed to do? The music just flows through me.'"

If Prince couldn't get Warner Bros. to bend to his whims when it came to releasing his music as frequently as he desired, he at least wanted the compensation and recognition he saw his peers receiving. "He wanted a deal that was of the magnitude that some other artists were getting at the time," says Jill Willis, who co-managed Prince from 1991 to 1993. Among those artists were labelmate Madonna and Epic's Michael Jackson, with whom he was fiercely competitive, according to Ostin (see story, right).

The 1992 contract, which included Warner/ Chappell Music Publishing, covered six albums and allowed him to release up to one new album a year, a \$10 million advance per album and a 25 percent royalty rate. It also turned Prince's Paisley Park Records from a vanity imprint into a joint venture with Warner Bros. Without consulting Warner Bros., Prince's publicist put out a press release touting the deal's estimated \$100 million value. It got the desired attention: The lead of the *Los Angeles Times*' story about the new pact read, "Eat your hearts out, Michael Jackson and Madonna."

But Prince still wasn't happy. "He really wanted to release the music in a way that was inconsistent with the contract," says Stiffelman. "He wanted to put out an album whenever the urge struck him, and it could be a three-song album or a 70-song album."

Additionally, not owning his masters became a sore point. That a label could recoup its expenses and still own an artist's masters was "completely abhorrent to him," says Prince's first manager, Owen Husney. With his frustration mounting, in 1993 Prince changed his name to an unpronounceable glyph that first appeared on the "Love Symbol Album," erroneously hoping that his record contract might not be enforceable if



Longtime Warner Bros. Records chairman/CEO **Mo Ostin** on a ferocious competition

Prince wanted to produce [his debut] album himself — he was enormously confident, even at 19 years old. [Earth, Wind & Fire's] Maurice White was interested in producing him, and of course we wanted him to be in the studio with somebody who had a track record. But Prince was very persistent — he wanted control; that was very important to him.

After we signed him we had a lunch for him, and we found that he was incredibly shy — we were really taken aback by how little he said. But

when you got to his music, that's when he could really shine. When he finished a record, he would bring it into the office and take Lenny [Waronker, Warner Bros.' president] and me through the album as he was playing it to us — he would make comments and sing the lyrics he thought we couldn't hear clearly. He would come right up and sing into my ear!

A few years later, he came to us, through his management, to say he wanted to make a film. We believed in him very strongly, but it was a hard sell — he didn't have any experience in that area and still wasn't a huge artist. But I met with the head of production at Warner [Pictures], Mark Canton, and convinced him that he should take a flier. In order to get them to commit, his management, and probably Prince himself, agreed to put in some money to front the film. And we told the film company that we — the record company — would guarantee everything that went over budget. So that really sealed the business part of the deal. And of course, *Purple Rain* was enormous.

Prince was incredibly competitive, especially with Michael Jackson — those were really the two geniuses of the '80s, and the contrast was like The Beatles and The Rolling Stones. Michael admired him enormously, and when Michael was making the *Bad* album, he wanted Prince to perform on it. Quincy Jones, who was producing the album, asked me if I could arrange for a conference call with Prince and Michael. Michael and Quincy asked Prince if he would perform a duet on the song "Bad." I don't think Prince ever had any intention of performing with Michael, but he was very polite and said, "Look, Michael, you're a great artist. You don't need me." And he declined to do the project.

I don't think Prince had any fear. He knew how good he was.

—AS TOLD TO JEM ASWAD

he was, titularly at least, no longer Prince.

As it became clear that Prince, who now was referred to as The Artist Formerly Known as Prince, would have to fulfill his contract, he took his protest to the court of public opinion. He appeared with the word "slave" written on his cheek repeatedly, including on *Today* in 1996 and at the 1995 BRIT Awards. His acceptance speech: "Prince. In concert: perfectly free. On record: slave."

To Warner Bros. staffers, the extreme move cut to the quick. "It felt like getting punched in the solar plexus," says one former high-ranking Warner Bros. executive. "Especially all the racial connotations... That just wasn't who we were."

"His anger at us came out of his obsession with ownership of his own work," says Ostin. (In 2014, Warner Bros. gave back Prince's masters, under the terms of a new deal that also had Prince release two new albums through the label.) Prince tried to get other acts to rally around him in the fight for contract reform, but failed. "He was forever trying to persuade other artists to do the same," says Stiffelman. "This truly was a cause, not just 'I want to make more money."

Following his mutual release from Warner Bros. in 1996, Prince hopscotched from record company to record company, distributing albums through his NPG label (Paisley Park had folded in 1994) on EMI, Universal, Arista, Columbia and Republic. He had ownership of his masters for the new recordings and could control the distribution timetable, but neither his innovation nor his fights were over.

Eager to find a way to control the pipeline, Prince was the first artist to sell albums directly to the fans on the Internet. In 1997, he came to then-manager Jacqui Thompson with the idea of offering his *Crystal Ball* box set through phone and Internet preorders, a move that



spend the holidays with..."

—Personal ad reportedly
placed by Prince in U.S. and
international newspapers in
1993 • "PRINCE ACTUALLY
GOT mad at me because I was

such a jeans-and-T-shirt girl. He was like, 'God, you look like a roadie. What if Mick Jagger sees you?' I was like, 'Dude, it's OK. I'm going to 7-Eleven.'" — Lisa Coleman,



former Revolution keyboardist (Spin magazine, 2009) • "THE LIGHTBULB WENT off above his head. He has his wardrobe gal run out to a uniform shop and get me authentic scrubs. And Prince goes, 'I'm going to get an easel and a canvas up there, and I want you to act like you're painting when I introduce you. It will be weird. It will be





entrepreneur Anil Dash correctly labeled on Twitter as a precursor to crowdfunding.

"He did it on the time frame that he wanted. That's what made him happy," explains Thompson, who says that the set went on to sell 250,000 copies through traditional and nontraditional retail.

Eager to deal directly with fans, Prince launched the NPG Music Club in 2001 in "this brave new online world," as he put it. The membership website offered exclusive tracks, videos, radio shows, albums, specialty playlists and preferred concert seating. As the Internet expanded, so did his love-hate relationship with

the web. He sought tighter controls on his music, pulling it from YouTube and other outlets, often one violation at a time. In 2007, Universal, which administered his music publishing, targeted a YouTube clip of a baby dancing as "Let's Go Crazy" played in the background, saying it violated Prince's copyright, according to the Digital Millennium Copyright Act. Around the same time, Prince released a statement announcing his intent to "reclaim his art on the Internet." The baby's mother sued (with help from the Electronic Frontier Foundation), citing lawful fair use, and won.

He also explored other distribution means.

From left: The Paisley Park "Foo Foo Room" containing Prince's awards and a vault of his master recordings in 1990: onstage in 1995.

Fans buying tickets to his 2004 concert tour received a copy of new album *Musicology* (this resulted in *Billboard* and Nielsen Music revising their policy on albums bundled with tickets). In 2007, he gave away *Planet Earth* to 2 million readers of the Sunday edition of U.K. newspaper *The Mail*.

He was relentless in his pursuit of getting his music to his fans in a way that he felt still allowed for proper compensation. To that end, in July 2015, he pulled his songs from all streaming services except for Tidal, which exclusively released his last two albums, HITnRUN Phase One and HITnRUN Phase Two, in 2015.

"He opened the door for artists to be more free thinking about how they want their music to come out," says Stiffelman.

No doubt, had he lived, Prince would have continued to push up against the status quo. As he said in his 2004 induction speech at the Rock and Roll Hall of Fame, "When I first started out in the music industry, I was most concerned with freedom. Freedom to produce, freedom to play all the instruments on my records, freedom to say anything I wanted to." That obsession remained until the end.

Additional reporting by Jem Aswad.

'HE COULD TRANSPORTAN AUDIENCE'

While managers and lawyers came and went, Creative Artists Agency's head of music was "the last man standing," a steadfast partner and confidant

BY ROB LIGHT

In January 1984, Tom Ross christened the CAA music department, a venture blessed by Mike Ovitz and Ron Meyer. We got off to an amazing start, signing a number of great artists, but that summer we found rocket fuel. Prince was coming off the hit "Little Red Corvette," and Ovitz and Ross signed him with the promise of making his dream project, the movie *Purple Rain*, a reality.

After the movie's enormous success, I was very fortunate to book the Purple Rain Tour and every one of Prince's live concert dates for the next

11 years. He was one of those rare live performers who could transport an audience, make them leave behind their own world to become part of his. The shows were mesmerizing, leaving the audience breathless, exhausted but also energized. Each new album pushed his creative genius in the live space.

In our first seven years together, Prince had changed managers (a few times), changed lawyers (a few times), and I was the last man standing. In the three years that followed, I had the privilege to speak with him every single day, to the Purple Rain Tour.

working to carry both his music
and his message forward. He
was engaging, thoughtful, funny,

Light and his all-access pass

passionate, incredibly smart and always challenging.

From his first label deal, where he insisted on (and received) total creative control, through his years with "slave" written on his face, Prince fought for the artist's right to create and to have ownership of those creations, and to determine how the

world sees and hears them. He would say his songs were his children, and wondered aloud how someone else could own his children.

Prince did not have an issue with people making money through his art, only with those who controlled it, who determined when and where it was released and used, and who ultimately had the final say. Even when it hurt his career, Prince was an advocate for artists.

These days, words like "brilliant," "creative," "inspiring," "iconic" and "genius" get tossed around without any measure or discipline, but those words only begin to define a man who broke barriers, blazed trails and provided hundreds of millions of people with a soundtrack to their lives. He also blessed me with a lifetime of memories.

funny. Watch.' So for several nights I was introduced as Dr. Fink, and I'm up there painting." — Matt Fink, former Revolution keyboardist (Spin, 2009) • "HERB RITTS. WHO

was a great friend of mine, took some iconic photos of Prince in 1992, and they became friends. We used to go to lunch together at Le Dome in Los Angeles and talk about anything but music. Prince would wear these beautifully tailored monochrome outfits — one time it would be red, the next time, purple — and he

always had a Tootsie Pop that matched." — Bruce Roberts, songwriter • "SUPPOSEDLY, PRINCE CHANGED the front gate to the Prince sign, he changed the master bedroom



to a hair salon, he changed the streaming blue waters that led to the front door to purple water. He put his *Purple Rain* stamp on it. Booz was like, 'I was getting ready to go over

WHAT HAPPENED WHEN PRINCE FIRED US

"There were undergarments thrown onstage for Prince.
Not so much for The Time," says **Jimmy Jam**, who with partner
Terry Lewis would become R&B's premier hitmakers

When we met in junior high, Prince had the biggest Afro in the world. I was envious of his hair, because my mom would never let me wear it like that. I was a good keyboard player, but he was on a whole other level — and we're talking 12, 13 years old.



Jam (above) and with The Time (right) in 1981. From left: Lewis, Jam, Day, Jellybean Johnson, Monte Moir and Jesse Johnson.

There were some very accomplished musicians in Minneapolis, but he was better than all of us.

And Prince got discovered first. He recorded his first album by himself, playing all the instruments and singing all the vocal parts, and made the follow-up with "I Wanna Be Your Lover," a huge single. Then he got us our record deal, and he was the one calling the shots in The Time.

Before The Time opened for Prince on the Controversy Tour [which started in November 1981], we went on a chitlin circuit tour of the South in two station wagons. We had to eat a lot of humble pie. In one place, the club was on stilts, and the management canceled our show, because the place wasn't fit to play. And I lost it: "We've got a record on the charts. Where are the girls? Where are the screaming crowds?" Prince planned it like that so we'd get our performing skills together. On the tour, there were all kinds of undergarments thrown onstage for Prince. Not so much for The Time.

Prince was the principal songwriter for The Time. [Singer] Morris Day contributed a little, but Terry Lewis and I didn't contribute much. At the end of the tour, we were sitting around a hotel room, just the Time members,

and Terry said, "I want to go to L.A. and make some demos. They need us out there." And this will mark the time for you — everybody's answer to Terry was, "Man, you're crazy. I'm saving my money for a VCR." So I said, "Terry, I'll go."

We did a bunch of demos in Los Angeles, and The S.O.S. Band

recorded our song "High Hopes." After that, Clarence Avant, the head of Tabu Records, asked us to produce songs on the next S.O.S. album. We were on [the 1999 Tour] with Prince, so we looked at the schedule and saw four days off in New York [in March 1983] before we went to San Antonio for the next leg of the tour. We booked studio time in Atlanta to work with The S.O.S. Band those days.

Prince had told us, "Don't go produce other bands." He didn't want us to give away The Time's sound.
And we felt like, "Well, the records we're doing have nothing to do with The Time's sound." So we went to Atlanta and got a couple of songs done with The S.O.S. Band.

The morning of the San Antonio gig, there was snow in Atlanta — literally nothing, an amount that in Minnesota we'd call a dusting. But the airport in Atlanta was closed, so we missed the gig. Prince knew all our songs, since he wrote them, so he played bass behind the stage. He thought we'd gone to Atlanta to see some girls. So when we saw him, he said, "That's what you get." He fined us for missing the gig. I think they fined us \$2,000, but we were making only \$170 a week, so I don't know where they thought they were going

to get that money from!

About a week later, *Billboard* came out with a story that said, "Jimmy Jam and Terry Lewis were in the studio with The S.O.S. Band." We panicked. We were like, "Oh, my God, we have to hide all the *Billboards*." Every time we saw a *Billboard*, we'd throw it away. He finally saw it. But he never said anything.

So Terry and I booked time at Larrabee Sound in Los Angeles to mix the S.O.S. Band songs. We got a call from Prince: "Meet me at Sunset Sound." We thought we were going to start working on a new Time album with him.

When we get there, it's Prince, [Time members] Jesse Johnson and Morris Day, me and Terry. Prince says, "Guys, I told you not to produce other acts, but you did, so I'm going to have to fire you." We went back to the other studio, and the song we mixed was S.O.S.' "Just Be Good to Me," which became our first big hit.

Every week, Terry and I went into Prince's accountant's office to get our checks, wondering if they were going to say, "This is the last one," but they never did. After a month, we walked in and the accountant said, "We can't give you a check. We heard you got fired — it was on the radio." Prince never told the accountants he had fired us. It was

a bluff — he thought we'd fall flat on our faces — and it backfired.

At one point, they tried to get Terry to come back to The Time. This was right before *Purple Rain*, and I said, "Go ahead and do it." And Terry said, "No, we're in this together." And that was it — we were full-fledged producers. Truly, we know we wouldn't be where we were at if it wasn't for him.

The thing that keeps popping into my mind over the past few days is the look he had on his face when we were in Saginaw, Mich., on that chitlin circuit tour I mentioned. He flew in to see us play — he was hiding behind a side fill [monitor], so nobody could see him. But from my keyboards, I had a direct line of sight. We started doing our antics -Jerome [Benton] brings out the mirror and Morris starts combing his hair — and the audience is going berserk. Prince had the biggest smile on his face, like a dad watching his kids in a school musical. I had that feeling of "Wow, we're doing good."

And it was funny, because when he noticed me looking at him, the smile came off his face. I had caught him — he didn't want us to know he was enjoying himself. But we gave him something to be proud of — which was something we always wanted to do. —AS TOLD TO ROB TANNENBAUM

there and beat this little man down.' [But Prince] was just like, 'Here, Boozer, here is a little check for about a million. Get it back the way you want



after renting his Beverly Hills house to Prince (ESPN, 2011) • "I ALWAYS WENT out if I needed my hair done. The salon wasn't for me, it was for my husband. Prince needed his space." — Garcia (Daily Mail, 2006) • "NO COWS WERE oppressed 2 make this righteous creamy creamer, U know? It's really good! In coffee or whatever." — Prince's response to questions about soy-milk coffee creamer after he agreed to be the subject of HeavyTable. com's first "What's in

Your Fridge?" column. Also in the fridge: 5 pounds of Dunka-roos cookies, yak milk and 18 varieties of mustard. • "PRINCE HAD THE briefcase out on the floor. He clicked the lock and



Sheila E

The drummer met Prince in 1978 and became his bandmate, lover and lifelong confidant: "We were together for so long, I don't know when we weren't."



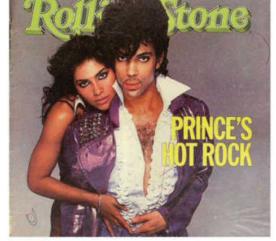
Patrice Rushen

This jazz pianist and R&B singer reportedly inspired Prince's first top 40 hit, 1979's "I Wanna Be Your Lover," and turned down his future hit "I Feel for You."



Susan Moonsie

As the story goes, Prince wrote "When Doves Cry" about his relationship with this Apollonia 6 member, who appeared in 1984's Purple Rain.



Vanity

Denise Matthews was a 22-year-old model from Toronto before Prince played Svengali and shaped her into the leader of Vanity 6, an all-girl trio that performed in lingerie and had a 1982 disco smash with his composition "Nasty Girl" — which hit No. 1 on *Billboard*'s Dance Club Songs chart, only to be supplanted by Prince's "1999."



Stevie Nicks

"Little Red Corvette" inspired Nicks to write her 1983 solo hit "Stand Back," which features Prince playing uncredited keyboards.



Apollonia

The daughter of Mexican immigrants, model-singer Patricia Kotero became one of Prince's most famous protegees with her costarring role in *Purple Rain*.



Wendy & Lisa

Lisa Coleman (right) joined The Revolution when keyboardist Gayle Chapman left in 1980. Three years later, when guitarist Dez Dickerson exited for religious reasons, she recommended her childhood friend Wendy Melvoin for his replacement. Together, they became essential partners in Purple Rain (the film and tour) and the 1986 movie Under the Cherry Moon.



Susannah Melvoin

Prince planned to have Wendy's twin sister — and his girlfriend at the time — co-star in the film *Under the Cherry Moon*, but she couldn't act, so she was cut.



Chaka Khan

Prince's "I Feel for You" first appeared on his 1979 selftitled album, but the Queen of Funk's 1984 reworking won its songwriter a 1985 Grammy for best R&B song.



Sheena Easton

Prince helped boost the Scottish-born singer's profile with the controversial single "Sugar Walls," then featured her on his 1987 hit "U Got the Look."



The Bangles' Susanna Hoffs

Prince met the lead singer of the then-budding female-fronted band when it was opening for Cyndi Lauper. Impressed with Hoffs, Prince gave her "Manic Monday," a tune about 9-to-5 office life that was originally written for Rushen. The 1986 single went to become The Bangles' biggest hit, peaking at No. 2 on the Billboard Hot 100.



Kristin Scott Thomas

Prince helped launch this future Oscar nominee's career when he cast her as his love interest in *Under the Cherry Moon* — his directorial debut and the British actress's first film.



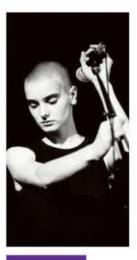
Cat Glover

The Chicago native performed as a background vocalist and dancer with Prince in the late '80s, touring with him for 1987's Sign O' the Times and 1988's Lovesexy.



Kim Basinger

Onscreen, she was Bruce Wayne foil Vicki Vale in 1989's *Batman*. Offscreen, she was having a torrid affair with Prince, the pop star behind the film's soundtrack.



Sinéad O'Connor

In 1990, the Irish singersongwriter became an international star with her haunting cover of Prince's "Nothing Compares 2 U," which spent four weeks at No. 1 on the Hot 100.

opened it, and took out the strangest, most singular pair of roller skates I had ever seen. They were clear skates that lit up, and the wheels sent a multicolored spark trail into your path. Man. He could skate like he could sing." — Excerpt from Mo' Meta Blues: The World According to Questlove



(2013) • "PAISLEY PARK
IS really huge, and Prince
would run all over the place.
Sometimes you would see
him sliding down banisters."
— Buccheit, Prince's former

personal photographer • "WE ARRIVE AT this little studio [at Paisley Park] and we look in. He's there behind the mixing board, and he had on this gold lamé blouse. Very Prince.

The Women In His World

From Sheila E. to 3rdeyegirl, Prince spent his life admiring and hiring females

BY CAMILLE DODERO

Throughout his nearly 40-year recording career, Prince surrounded himself with the opposite sex. From The Revolution's first incarnation in 1979, which included keyboardist Gayle Chapman, to his final backing band, all-female trio 3rdeyegirl, women were his collaborators, his colleagues, his peers. They were his muses —like Patrice Rushen, the R&B singer who reportedly inspired his first top 40 hit, 1979's "I Wanna Be Your Lover." And they were his paramours, as shown by his welldocumented relationships with protegees like Vanity and Carmen Electra to his tabloid involvements with actresses (Vanessa Marcil, Sherilyn Fenn, Kim Basinger) to his two marriages. Sometimes, as with drummer Sheila E., they were all of the above. Women also gave new life to his songwriting. "Prince liked our video for 'Hero Takes a Fall,' and that led to him giving us 'Manic Monday," The Bangles' Susanna Hoffs told writer Craig Marks in 2010. "We became friends. He would show up randomly at our gigs and jump onstage with his guitar. Once he had us over to a house he was renting, and we jammed together for hours. He wanted to play our songs. It was incredible. Almost like a dream."



ngrid Chavez

This 22-year-old poet met Prince in a Minneapolis bar and became the muse for Lovesexy. She later played his love interest in 1990's Graffiti Bridge.



Carmen Electra

Tara Leigh Patrick moved to California in 1991, when she met Prince, who became her lover and de facto branding manager. "You're not a Tara," he advised. "You're Carmen."



Mavis Staples

In 1987, Prince's manager called the gospel doyenne, who hadn't been able to get a record contract in a decade, to arrange a meeting. The Staple Singers member was so charmed by Prince, she started writing him letters and eventually recorded two albums on his Paisley Park Records label: 1989's Time Waits for No One and 1993's The Voice.



Mayte Garcia

Prince's first wife was his backup dancer, who married the artist in 1996 and gave birth to his only child, Boy Gregory, who died a week after he was born.



Martika

Prince wrote four songs for this former TV star's 1999 album, *Martika's Kitchen*, and produced the lead single, Hot 100 No. 10 hit "Love ... Thy Will Be Done."



Manuela Testolini

Prince met his second wife, a Canadian businesswoman, while she worked at one of the singer's charities. Married in 2001, they divorced in 2006.



Bria Valente

One of the singer's last known girlfriends, the former Prince protegee and backup dancer became a Jehovah's Witness when the couple began dating in 2007.



Misty Copeland

The American Ballet
Theatre's first AfricanAmerican principal dancer,
Copeland starred in Prince's
2009 video "Crimson and
Clover" and traveled with his
Welcome 2 America Tour.



3rdeyegir

Prince's all-female backing band, the trio consists of drummer Hannah Welton, guitarist Donna Grantis and bassist Ida Kristine Nielsen. They made their debut on the album *Plectrumelectrum* in 2014 and went on to collaborate with the singer for his 2015 HITnRUN Tour.



Lianne La Havas

In 2014, this British soul singer hosted a private Prince performance in her London living room, then appeared with him in 2015 on Saturday Night Live.

Immediately, you felt this welcoming energy. He said, 'You know, it's a little tiny here, let's go to the office upstairs, but dim the lights for the doves.' Of course Prince has doves in his house, right? So, we walk up this candlelit staircase, and I hear cooing. I look over and see this huge, beautiful white birdhouse filled with doves. Soon after that, we go into this office and the first thing I notice is all of these chessboards set up in midgame. And I just imagined this little genius playing himself, playing guests." — MSNBC national reporter Trymaine Lee, recounting a 2015 visit to Paisley Park. • AMBIENT SINGING: PRINCE'S doves,

Divinity and Majesty — credits from Prince's 2002 album
One Nite Alone...•"OUR
MANAGEMENT GOT a letter
from [Prince's] management
saying, 'We understand that

Jack Blades and Kelly Keagy will be at the [1985] American Music Awards presenting for [favorite pop album], and Prince might be getting that. In no way are Jack and Kelly

Prince & The Revelation

Yes, the most sexually charged artist in music became a Jehovah's Witness. He would flip-flop on homosexuality, proselytize door to door and reveal his complicated and personal conflicts along the way

BY CLAIRE HOFFMAN

WENDY MELVOIN AND LISA COLEMAN WERE childhood friends, lovers and founding members of Prince's Revolution band. If Prince had a musical family, they were it. So when the pair tried to put together a Revolution tour in 2000, they were hopeful, they told Minneapolis' *Star Tribune* in 2004, that their former bandleader would say yes. He didn't. "He declined because of my homosexuality and the fact I'm half-Jewish," said Melvoin. She was told he wanted her to give a press conference denouncing her homosexuality and announcing that she was converting to Jehovah. "I was like: I guess we'll never hear from him again."

But just six years later, she stood beside Prince onstage in London, playing for millions of viewers at an awards show. In matching white suits, Melvoin and Prince hammered shoulder to shoulder on their guitars, him lustily singing "Purple Rain." Coleman was on piano. The early acceptance of the gay couple — and then the rejection and acceptance all over again — is an example of the puzzling contradiction that Prince acted out in his attitudes toward sexuality and religion.

For almost 40 years, Prince has been the embodiment of brazen sexuality, crooning about the many positions with which he would please himself, and you. His music has been a celebration of the paganistic pursuit of pleasure.

Yet, Prince was no pagan, not exactly. And during the last decade or so, if he knocked on your door, he was more likely to tell you about God than invite you out to party. Fifteen years ago, when he committed himself to the Jehovah's Witnesses, Prince's fans were confused: How do you reconcile your hedonic icon in a rubber thong with a faith that doesn't just frown upon gay marriage but prohibits oral and anal sex?

Like everything else in his life, Prince did the divine his own way, and as much as sex and pleasure, God and retribution have been a constant in the landscape of Prince's music.

"When I first met him he believed in God, but after that there was a time when it seemed like





Top: Prince onstage with Sly & The Family Stone's Graham, who helped turn Prince on to the Jehovah's Witnesses in 2001. Bottom: The Kingdom Hall of Jehovah's Witnesses in Minnetonka, Minn., where Prince was a congregant.

he didn't believe in anything," says his friend and collaborator, Sheila E. "But then he became a Witness, and I felt, for him, that believing in something was better than nothing."

Prince was raised in a chaotic home, but his parents were members of the Seventh Day Adventists, another socially conservative Christian group. "When you're talking about the Jehovah's Witnesses and the Seventh Day Adventists, they share a lot of the same core beliefs," says Professor Sally Barringer Gordon, who teaches religion and law at the University of Pennsylvania. "That we are working toward the end of time, that salvation is the key effort for every human being, and that bringing souls to God is the most important thing."

By the early '8os, with the release of three consecutive albums — *Dirty Mind*, *Controversy* and 1999 — adherence to the faith of his childhood seemed to be behind him. Prince wore makeup and heels and performed in unbuttoned blouses. His lyrics pushed the boundaries of gender and sexual propriety. His song "Darling Nikki" was so raunchy that it inspired Tipper Gore to start Parents Music Resource Center, a Washington, D.C.-based group that lobbied for greater oversight of the music industry.

Still, Prince kept God in the picture. "Controversy" includes The Lord's Prayer, and "1999" narrates a judgment day where life is just a party, but parties weren't meant to last. "He created a cosmology and a spiritual outlook that made sense to him," says Touré, author of the Prince biography *I Would Die 4 U*. "His way of explaining that great blessing to himself was that he was blessed by God, he was anointed. His work and his creative life was proof of God and God working through him."

Prince was introduced to the faith by Larry Graham, the bassist for Sly & The Family Stone. (Michael Jackson, Venus and Serena Williams, and The Notorious B.I.G. were all raised as Witnesses.) He described this transition of faith to me when I interviewed him in 2008 for *The New Yorker* as less a conversion and more of a realization, like Neo in *The Matrix*. "The more he said, the more I realized the truth," said Prince.

While in Prince's telling this new religious commitment was simply a question of hearing the truth, the years leading up to it were tumultuous. He changed his name to a symbol. He married for the first time in early 1996. His son, Boy Gregory, was born eight months later, but died within a week from a rare disease. He was divorced in 1999 and he remarried in 2001.

At the end of 2001, Prince released his 24th album, *The Rainbow Children*, recounting an apocalyptic/utopian sort of happening. In its review, *Rolling Stone* referred to Prince as the "Freak in the Pulpit." He cut a number of songs from his repertoire that he deemed too

to touch him, acknowledge him, speak to him or look at him directly in the eye.' And we're like, 'Are you kiddin' me?' Here was their big mistake: They sat us

directly behind Prince at the awards. We were like, 'This is going to be fun.' Every time someone won something, I'd tap him on the shoulder [and say], 'Prince, man, isn't



that cool? Hey, man, that was unbelievable!' He kept turning around and looking at me. We were bugging him the whole time." — Night Ranger's Jack Blades

(Billboard, 2014) • "IMOVED TO New York to become a fashion photographer. In 1995 or '96, the Venus Awards, which drew every designer and model, were held at the Tunnel nightclub. Prince came to the afterparty. He was sitting in a booth by himself with four guards in front of him. The party had been going on for an hour and

explicit, and even stopped swearing. Paisley Park, which always had been dry, felt to many more like a junior-high dance than the sexdrenched den of sin from years past.

For many in the Witness community, having the Freak in the Pulpit as their most high-profile member was bizarre. "I wouldn't have been allowed to listen to Prince as a kid because he was so sexually charged," says Gregorio Smith, who made a documentary critical of the church in 2014, called *Truth Be Told*. "I remember learning the lyrics verbatim to 'When Doves Cry,' but only listening at school. I knew I couldn't sing those lyrics out loud at home."

It seemed to Prince that the Jehovah's Witness faith helped explain the growing social injustice around him. When Mark Brown interviewed Prince in 2004 for the *Rocky Mountain News*, Prince told Brown he was interested in spirituality and answers, not strange ceremonies or theories. "I'm very practical," said Prince. "You go Trekkie on me, I got to go."

When he left, Prince gave him a pamphlet and told him to call day or night. "It was a little uncomfortable for me, but it was very important to him," says Brown. "He got pretty intense."

For Prince, the emphasis on evangelizing forced him to open up to a degree that he hadn't before. He went door to door in Los Angeles and Minneapolis, handing out pamphlets on salvation. "Sometimes people act surprised," he told me. "But mostly they're really cool."

"It helped him with communicating with people more, reaching out and being connected," says Sheila E. "It opened him up to the world."

One of the core beliefs of the Witnesses is the purity of the human body, and rumors swirled that it was a religious refusal of medical treatment that led to Prince's death. But Witnesses do accept many medical treatments, and there has not been enough information from officials to substantiate those suggestions.

When I interviewed Prince, he told me he was against gay marriage. In his library, standing over the Bible, he said, "God came to earth and saw people sticking it wherever and doing it with whatever, and he just cleared it all out. He was, like, 'Enough.'"

The reaction to that statement from fans, and particularly the gay community, was angry and distressed. This wasn't the Prince they knew and loved. But for better or worse, he always was truthful about what he believed. Even when that changed.

Claire Hoffman's first book, Greetings From Utopia Park, comes out in June.



FOR NEARLY FOUR DECADES, PRINCE REIGNED AS MUSIC'S GREATEST SHOWMAN. IN THE studio, he was a wizard, but onstage, he was a god. The fans who filed into the Fox Theatre in Atlanta on April 14 couldn't have known they were witnessing his final show, but in some ways it was a typical Prince marathon: two sets, 40-plus songs (some revisited), surprising covers and to close, "Purple Rain." At one point, he had to leave the stage to collect himself. "Sometimes," Prince told the crowd, "you forget how emotional the music is."

Prince's Piano ₹ A Microphone Tour Atlanta's Fox Theatre, 4/14/16

SET ONE

- 1. Little Red Corvette/ Dirty Mind
- 2. Linus & Lucy (Vince Guaraldi "Peanuts" cover)
- 3. The Beautiful Ones
- 4. Nothing Compares 2 U
- 5. Joy in Repetition
- 6. Muse 2 the Pharaoh
- 7. U Got the Look
- 8. Pop Life
- 9. Elephants & Flowers
- 10. I Could Never Take the Place of Your Man
- 11. A Case of You (Joni Mitchell cover)

Encore 1

- 12. I Feel for You
- 13. Controversy
- 14. The Most Beautiful Girl in the World
- 15. I Would Die 4 U
- 16. Baby I'm a Star

Encore 2 17. Heroes

- (David Bowie cover)
- 18. Diamonds and Pearls
- 19. Adore
- 20. The Beautiful Ones
- 21. How Come U Don't Call Me Anymore?
- 22. Do Me, Baby
- 23. I Wanna Be Your Lover
- 24. Kiss

SETTWO

- 1. When Will We Be Paid (Staple Singers cover)
- 2. The Max
- 3. Black Sweat
- 4. Girl
- 5. All Day, All Night
- 6. I Would Die 4 U
- 7. Baby I'm a Star 8. The Ballad of
- Dorothy Parker
- 9. Eye Love U, But Eye Don't

Trust U Anymore

- 10. Little Red Corvette/ Dirty Mind
- 11. Linus & Lucy (Vince Guaraldi "Peanuts" cover)
- 12. Nothing Compares 2 U

Encore 1

- 13. Cream
- 14. Black Muse
- 15. How Come U Don't Call Me Anymore?

Encore 2

- 16. Waiting in Vain (Bob Marley & The Wailers cover)
- 17. If I Was Your Girlfriend

Encore 3

- 18. Sometimes It Snows in April
- 19. Purple Rain/The Beautiful Ones/ Diamonds and Pearls

no one had come up to him, so I approached the bodyguards and said, 'I used to work for him.' The bodyguards all huddled up and finally it was agreed I could talk to

Prince. It was not much of a conversation, and the very last thing I ever said to him was, 'You know, you said I could come in, but you don't really seem like you want to talk to me.' And the very last thing Prince said to me was: 'You know me, Scott. I don't really like to talk to anyone.'"— Buccheit • "HE HATED IT when I cursed. I'm from New York. I'd say, 'What the f—.' Every time a curse came out he'd literally cringe. 'Marc, find other words,' he'd say, and I'd say. 'Are you serious about this shit?' And he would go, 'If you continue to curse like that, my makeup will come off.' "— Marc Anthony, who befriended Prince in 2006 • "ONCE I WAS in a

club with Prince in L.A. When 2 a.m. came, he kicked all the dudes out; it was just us and the women. Then he read from the Bible." — Talib Kweli (Twitter, 2016)



Summer's Hottest Tours From A(dele) To Z(ac Brown) In theaters, arenas and stadiums, top superstars are driving a \$1 billion season for live music

IN JUST 15 WEEKS OF THE SUMMER, BETWEEN Memorial Day and Labor Day, the live music business in North America earns almost half of its gross ticket revenue for the entire year.

Summer concerts in 2015 accounted for \$1.2 billion in sales of tickets, which were snapped up by 16.2 million fans, according to reports to Billboard Boxscore from promoters, venues, booking agents and artist managers.

That's 44 percent of the \$2.7 billion gross in North American ticket sales for the past chart year (the 12 months ending Nov. 9, 2015), with 37.9 million fans flocking to shows during that period.

This summer promises to match 2015 with multi-artist events contributing to the summer tallies. The Outside Lands Music and Arts Festival, taking place Aug. 5-7 in San Francisco, ranked highest among the 2015 summer festivals, grossing \$24.3 million.

But tours headlined by individual artists, especially stadium concerts, are the season's real moneymakers. In 2015, stadium dates by The Grateful Dead, Taylor Swift and Kenny Chesney ranked among the most lucrative bookings.

This year brings the excitement of stadium tours across genres — in pop (Beyoncé), rock (Coldplay) and country (Chesney, once again) — to dominate the summer season and make turnstiles spin.





ADELE

Label XL/COLUMBIA
Promoters LIVE NATION, AEG LIVE
(FOR MOST U.S. DATES)
Agencies INTERNATIONAL TALENT
BOOKING (EUROPE), WILLIAM MORRIS
ENDEAVOR (NORTH AMERICA)

Never before has an artist toured after selling 3.4 million albums in one week — the tally for Adele's record-setting debut of 25, sales of which now total 8.6 million, according to Nielsen Music. Her European tour, which opened Feb. 29 in Belfast, Northern Ireland, has brought viral moments — selfies with a lookalike fan in Birmingham, England, and tongue-in-cheek twerking at London's 02 Arena. "She has never sounded better vocally, and her personality is as large a force as ever," says Kirk Sommer, partner and co-head of music at

William Morris Endeavor, which booked the North American tour, opening July 5 in St. Paul, Minn.



BEYONCÉ

Label PARKWOOD/COLUMBIA
Promoter LIVE NATION
Agency CREATIVE ARTISTS AGENCY

Some 111.9 million viewers watched Super Bowl 50 on Feb. 7, according to Nielsen, with its halftime show featuring Coldplay, Bruno Mars and the electrifying Beyoncé. So it was no surprise that when tickets for Bey's North American tour went on sale in late February, almost every date sold out — despite the superstar is playing only stadium shows. "It's a great accomplishment," says Arthur Fogel, president of Live Nation Global Touring



and chairman of Live Nation Global Music, of the singer's solid sweep of stadium shows, supporting new album *Lemonade*. Following North America, Beyoncé then will play Europe through late July.



JUSTIN BIEBER

Label SCHOOLBOY/RAYMOND BRAUN/DEF JAM Promoter AEG LIVE Agency CAA

Compared to the shows that Justin Bieber played to promote 2012's *Believe* album, his fan base for his current Purpose World Tour "has grown dramatically," says Rob Light, CAA partner, managing director and head of music. "On the last tour, you could argue that 90 percent of the audience was teenage girls. Now it's an unbelievable mix: teenagers, girls in their 20s, women in their 30s, men; it's a true cross-section rock audience." Stage effects — a rising transparent cage, a trampoline, indoor rain — are highlights of the North America arena run, which will wrap July 18 and 19 at New York's Madison Square Garden.



COLDPLAY

Label PARLOPHONE/ATLANTIC/AG Promoters SJM CONCERTS (UNITED KINGDOM), LIVE NATION (REST OF THE WORLD)

Agencies PARADIGM TALENT AGENCY (UNITED STATES), X-RAY TOURING (REST OF THE WORLD)

For the first time in its two-decade career, Coldplay will perform mostly in stadiums in North America. "On this tour, I knew we were ready to do stadiums in America," says manager Dave Holmes. "To be

honest, we were ready on the last tour, but I have to be 100 percent we can sell every last ticket in every building we play. This band doesn't like to see empty seats." After sweeping across Europe, Coldplay's A Head Full of Dreams Tour opens its North American leg July 16 and 17 at MetLife Stadium in East Rutherford, N.I., just outside New York.



SELENA GOMEZ

Label INTERSCOPE/IGA
Promoters LIVE NATION, AEG LIVE,
BEAVER PRODUCTIONS, C3 PRESENTS
Agency WME

For Selena Gomez's North American tour, opening May 6 in Las Vegas, "an entirely new creative team is onboard, including Baz Halpin, who is one of the top tour directors, lighting designers and set designers in the business," says WME partner John Marx, the singer's agent for tours. Halpin is president/CEO of Silent House Productions, whose credits include recent tours by Taylor Swift and Pink and Katy Perry's Super Bowl halftime show in 2015. With bigger production, Gomez is going for the largest live audience of her career, playing at least 79 shows in 27 countries, says Marx.



MUDCRUTCH

Label REPRISE/WARNER BROS.
Promoters VARIOUS
Agency WME

When Mudcrutch plays Denver on May 26, the show will open the first national tour for the band — which formed 46 years ago. Tom Petty co-founded Mudcrutch in his hometown of Gainesville, Fla., in

CELEBS WEIGH IN

Chesney's promise to fans; Dunham's rave for Rihanna



KENNY CHESNEY

Label BLUE CHAIR/COLUMBIA NASHVILLE Promoter MESSINA TOURING GROUP/ AEG LIVE

Agency MORRIS HIGHAM MANAGEMENT

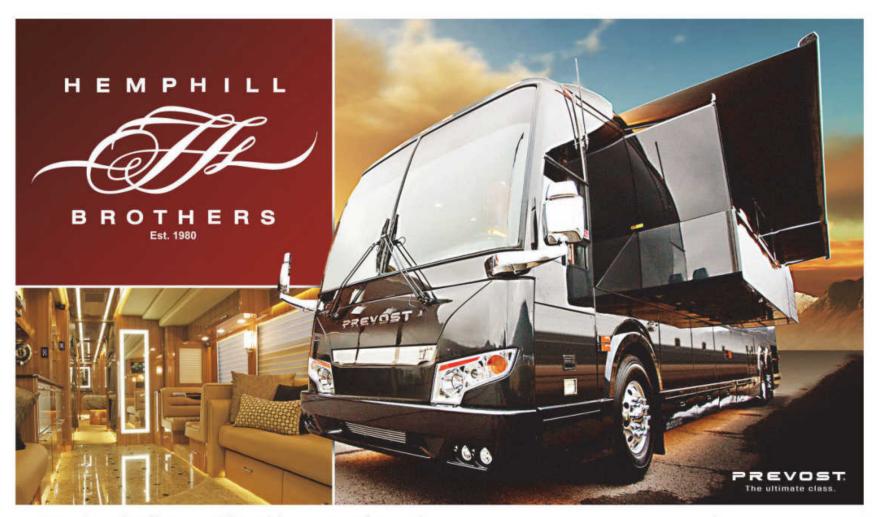
The country superstar has a message for fans who live in towns bypassed by his recent tours: He's coming for you this time. "I'm trying to play some of the places I haven't been to in a while," says Chesney, "so they know I've not forgotten them." Still, after dates from Rogers, Ark., to Bangor, Maine, to Cheyenne, Wyo., Chesney will close his summer tour on Aug. 26 and 27 at the site of many previous sellouts: Gillette Stadium in Foxborough, Mass., outside Boston.



Label WESTBURY ROAD/ROC NATION
Promoter LIVE NATION
Agency WME

As Rihanna brings her tour to European stadiums this summer for shows through late August, she can relish a review from another pop culture star. "It's the most profoundly psychosexual hour-and-a-half I have ever enjoyed," wrote Lena Dunham in her *Lenny Letter* newsletter after attending Rihanna's concert at the Prudential Center in Newark,

N.J., on April 2. "From the moment she appeared in celestial white to moan 'Stay' 'til her Helmet Newton-tinged grindathon finale of 'Kiss It Better,' I knew I was in the presence of otherworldly greatness."



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1970 before finding fame with The Heartbreakers (whose guitarist Mike Campbell and keyboardist Benmont Tench play in both groups). In addition to Live Nation and AEG Live, Mudcrutch notably has chosen to work on this tour with an array of independent promoters, including Jay TV, PromoWet, I.M.P., Webster Hall Entertainment, The Bowery Presents, Another Planet Entertainment and Noise Group/Goldenvoice. Although Mudcrutch played a few shows in California in 2008 after releasing a self-titled album, this summer marks the first chance for fans across America to hear the one-time house band at Dubs Lounge, a roadhouse bar in Gainesville.



ZAC BROWN BAND

Label JOHN VARVATOS/SOUTHERN GROUND/BIG MACHINE LABEL GROUP/ REPUBLIC

Promoters LIVE NATION, AEG LIVE **Agency** CAA

"Even though we're often considered a country band, it's the greatest rock'n'roll show on the planet," says Zac Brown Band co-manager Will Ward of the group's performances. This summer's tour, opening May 19 in Hartford, Conn., is a mix of festivals, amphitheaters — and a few stadiums. ZBB will headline New York's Citifield on Aug. 19 and Boston's Fenway Park on Aug. 20 and 21. Meanwhile, Brown continues to develop Camp Southern Ground, a summer camp in Georgia for emotionally and neurologically disadvantaged children. "Zac will be giving a dollar per ticket this summer to help build the camp," says Ward.



GREEN ACTS CHAMPION BIODIESEL ON TOUR

But alternatives cut pollution — and costs

Amid rising concern about climate change, top musicians have turned to biodiesel to reduce tour-bus pollution.

"The early adopters were Neil Young, Willie Nelson and Bonnie Raitt," among others, says Adam Gardner, co-founder of Reverb, a nonprofit organization based in Maine, whose work includes helping artists reduce the environmental impact of their tours. Gardner's own band, Guster, tours with a biodiesel-fueled bus.

Shervl Crow, Linkin Park, Dave Matthews

Band, Radiohead and Phish also are among the acts labeled "biodiesel rock stars" by Tri-State Biodiesel, a Bronxbased fuel supplier.

Biodiesel — created from vegetable oil, fat and grease — is sold as a blend (typically 20 percent) with petroleum-based diesel and reduces pollution, according to the U.S. Energy Information Administration.

Bus-leasing companies say that using the blend, known as B20, doesn't require any engine modifications but will require additional maintenance, and it can be more expensive — a disincentive for budget-conscious tours.

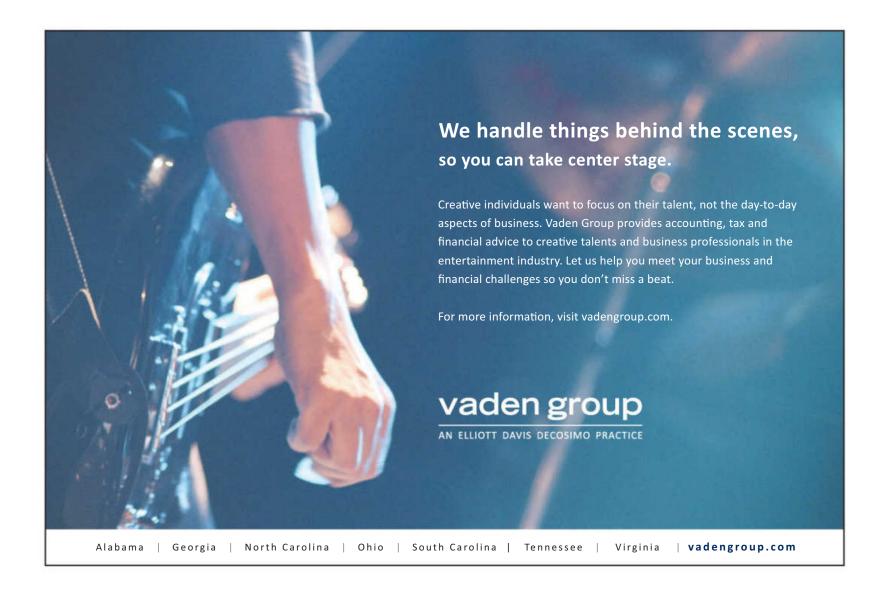
"I would estimate that biodiesel is 10 to 15 percent more, plus the cost of fuel filters doubles as we change them twice as often," says Douglass Oliver, GM of Nashville-based Pioneer Coach.

Higher costs may be why, despite environmental awareness, "we are receiving fewer biodiesel inquiries," says Oliver.

Hemphill Brothers Coach president/CEO Trent Hemphill says his Nashville-based company has had clients request biodiesel "from time to time," but "when it's in use, we have experienced fuel economy dropping. So we are actually using more fuel, which is not the desired result."

Hemphill's business instead has turned to diesel exhaust fluid on its buses. "DEF is sprayed into the exhaust stream of diesel vehicles to break down dangerous emissions into harmless nitrogen and water," he says. "We have found that our clients are satisfied with these green technologies."





Please make copies of this entry form to submit multiple entries in as many categories as you wish!

Also enter online @ www.palmspringssongfest.com

The Palm Springs International Song Contest

September 15 – 17, 2016

Submission Deadline: July 31, 2016 2016 Official Entry Form

www.palmspringssongfest.com

Name: Address:



THE FIRST ANNUAL PALM SPRINGS INTERNATIONAL SONG CONTEST SEPTEMBER 2016

City/State/Zip/Country: Email: Phone:_ Payment Type: ___Visa ___MasterCard ___Check/Money Order Card Number:_ _Exp. Date (Month/Year):__ Card Billing Address: Sianature: Make check/money order for US\$29.00 payable to: Palm Springs International Song Contest □Add US\$8.00 if you would like the Judges feedback on your song (Please see Rules & Regulations for submissions at www.palmspringssongfest.com) **Check One Category Only:**

Signature:_

__Pop __Rock/Alternative __Country __R&B __Gospel/Inspirational __Folk __Latin __Instrumental __Jazz __Hip Hop/Rap __Dance/Electronica __World __Children __Novelty/Comedy __Lyrics Only (enclose English lyrics with form) Collaborators/Band Name (if any): I would like to attend the Song Festival in Palm Springs September 15-17, 2016: __Yes __No How did you hear about our songwriting contest?: I certify that I have read, understood and accept the rules & regulations of

> the Palm Springs International Song Contest posted at www.palmspringssongfest.com _Date:_

> (Entrants under 18 years of age requires a parent or guardian to sign on their behalf)

Mail all entries to: The Palm Springs International Song Contest PO Box 5660

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and across an across a compiled by Next Big Sourch's See Chart's Legend on billhoard compile for compiler rules and explanations, 0.2016, Prometheus Global Media, LLC and Nielsen Music Inc. All rights reserved.

billboard



5 14 DAY			8	1		
AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS.ON CHART
RE-E	NTRY	0	# PRINCE	NPG/WARNER BROS.	1	3
1	2	2	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	1	94
2	3	3	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC	1	95
4	4	4	RIHANNA	WESTBURY ROAD/ROC NATION	2	91
				3		
10	8	5	MEGHAN TRAINOR	EPIC	1	93
10	8	5	MEGHAN TRAINOR TWENTY ONE PILOTS	-314B)	1 2	93
-	H		STORT WAS BEING AND THE STORE	-314B)		
9	6	6	TWENTY ONE PILOTS	FUELED BY RAMEN/AG	2	53
9	6	6	TWENTY ONE PILOTS LUKAS GRAHAM	FUELED BY RAMEN/AG WARNER BROS.	2	53 12
9 5 26	6 12 17	6 7 8	TWENTY ONE PILOTS LUKAS GRAHAM DESIIGNER	FUELED BY RAMEN/AG WARNER BROS. G.O.O.D./DEF JAM	5 8	53 12 6
9 5 26 7	6 12 17	6 7 8 9	TWENTY ONE PILOTS LUKAS GRAHAM DESIIGNER ADELE	FUELED BY RAMEN/AG WARNER BROS. G.O.O.D./DEF JAM XL/COLUMBIA	5 8	53 12 6 64
9 5 26 7 12	6 12 17 11 14	6 7 8 9	TWENTY ONE PILOTS LUKAS GRAHAM DESIIGNER ADELE THE WEEKND	FUELED BY RAMEN/AG WARNER BROS. G.O.O.D./DEF JAM XL/COLUMBIA XO/REPUBLIC	2 5 8 1	53 12 6 64 80
9 5 26 7 12	6 12 17 11 14 15	6 7 8 9 10	TWENTY ONE PILOTS LUKAS GRAHAM DESIIGNER ADELE THE WEEKND FUTURE	FUELED BY RAMEN/AG WARNER BROS. G.O.O.D./DEF JAM XL/COLUMBIA XO/REPUBLIC 4-1/FREEBANDZ/EPIC	2 5 8 1 1	53 12 6 64 80 40
9 5 26 7 12 14	6 12 17 11 14 15	6 3 9 10 11 12	TWENTY ONE PILOTS LUKAS GRAHAM DESIIGNER ADELE THE WEEKND FUTURE STURGILL SIMPSON	FUELED BY RAMEN/AG WARNER BROS. G.O.O.D./GEF JAM XL/COLUMBIA XO/REPUBLIC A-1/FREEBANDZ/EPIC ATLANTIC/AG	2 5 8 1 1 1	53 12 6 64 80 40

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS.ON CHART
3	9	16	KANYE WEST	G.O.O.D./ROC-A-FELLA/DEF JAM	3	45
19	18	1	KEVIN GATES BRI	EAD WINNERS' ASSOCIATION/ATLANTIC/AG	5	17
21	21	18	MIKE POSNER	ISLAND	18	12
NI	EW	19	SANTANA	SANTANA IV/THIRTY TIGERS	19	1
22	25	20	FETTY WAP	RGF/300/AG	3	63
6	13	21	CHRIS STAPLETON	MERCURY NASHVILLE/UMGN	2	26
69	68	23	METALLICA	BLACKENED/WARNER BROS.	22	45
16	19	23	SELENA GOMEZ	INTERSCOPE/IGA	2	82
20	22	24	BRYSON TILLER	TRAPSOUL/RCA	10	30
•	1	25	THE LUMINEERS	DUALTONE	1	3
23	23	26	G-EAZY	G-EAZY/RVG/BPG/RCA	8	25
18	20	27	FLO RIDA	POE BOY/ATLANTIC/AG	11	58
24	24	28	DNCE	REPUBLIC	21	19
33	32	29	THE CHAINSMOKERS	DISRUPTOR/COLUMBIA	29	21
28	26	30	FIFTH HARMONY	SYCO/EPIC	12	57
27	27	31	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	1	95
25	29	33	THOMAS RHETT	VALORY/BMLG	7	64
38	35	33	JEREMIH	MICK SCHULTZ/DEF JAM	30	90

The week's most popula fan interación on social	
SOCIAL DATA COMPILED BY	
AIRPLAY/STREAMING & SALES DATA COMPILED BY THICKEN AMUSIC	-
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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL		WKS.ON CHART
34	33	34	SHAWN MENDES	ISLAND	2	63
31	28	35	PANIC! AT THE DISCO	DCD2/FUELED BY RAMEN/AG	3	26
29	30	36	CHARLIE PUTH	ARTIST PARTNERS GROUP/ATLANTIC/AG	10	56
39	38	37	SIA	MONKEY PUZZLE/RCA	5	95
40	36	38	DISTURBED	REPRISE/WARNER BROS.	5	21
64	53	39	JAMES BAY	REPUBLIC	38	13
RE-E	NTRY	40	P!NK	RCA	40	19
36	37	41	BLAKE SHELTON	WARNER BROS, NASHVILLE/WMN	1	95
35	40	42	SAM HUNT	MCA NASHVILLE/LIMGN	5	93
37	42	43	TIM MCGRAW	MCGRAW/BIG MACHINE/BMLG	10	74
55	44	44	TY DOLLA \$IGN	ATLANTIC/AG	36	13
74	65	45	DIERKS BENTLEY	CAPITOL NASHVILLE/UMGN	35	42
42	41	46	CHRIS BROWN	RCA	1	95
32	31	47	CARRIE UNDERWOOD	19/ARISTA NASHVILLE/SMN	3	82
48	49	48	J. COLE	DREAMVILLE/ROC NATION/COLUMBIA	2	72
53	51	49	ALESSIA CARA	EP/DEF JAM	15	35
78	67	50	DAYA	ARTSEATZ	50	23
66	61	51	DJ SNAKE	DJ SNAKE/INTERSCOPE/IGA	38	57
54	55	52	FLORIDA GEORGIA LIN	E REPUBLIC NASHVILLE/BMLG	1	95
51	57	53	ELLIE GOULDING	CHERRYTREE/INTERSCOPE/IGA	7	79
44	43	54	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE/IGA	1	71
50	47	55	ED SHEERAN	ATLANTIC/AG	1	95
41	54	56	YOUNG THUG	300/ATLANTIC/AG	14	38
47	46	57	BEYONCE	PARKWOOD/COLUMBIA	6	93
30	34	58	JOEY+RORY VANGUARD/SUGARHEL	L/FARMHOUSE/GAITHER/CONCORD/CAPITOL ONG	13	11
62	48	59	BEBE REXHA	WARNER BROS.	48	15
94	91	60	WIZ KHALIFA	ROSTRUM/ATLANTIC/AG	2	95
49	45	61	COLE SWINDELL	WARNER BROS, NASHVILLE/WMN	41	81
96	56	62	HALSEY	ASTRALWERKS	4	33
43	60	63	ONE DIRECTION	SYCO/COLUMBIA	2	95
70	59	64	ELLE KING	RCA	14	39
56	62	65	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.	4	93
63	72	66	OLD DOMINION	RCA NASHVILLE/SMN	29	28
59	63	67	MAROON 5	222/INTERSCOPE/IGA	1	95
61	50	68	COLDPLAY	PARLOPHONE/ATLANTIC/AG	4	59
87	75	69	ZARA LARSSON	RECORD COMPANY TEN/EPIC	69	8
-						_

2 WKS. LAST AGO WEEK	THIS WEEK	ARTIST	IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS.OR CHART
68 66	70	MICHAEL JACKSON	ми/еріс	25	69
92 71	71	NICK JONAS	SAFEHOUSE/ISLAND	11	65
71 39	72	KELLY CLARKSON	19/RCA	5	41
76 70	73	TROYE SIVAN	CAPITOL	11	22
RE-ENTRY	74	ACE FREHLEY	EONE	57	2
83 78	75	УО GOTTI	COCAINE MUZIK/EPIC	10	18
75 69	76	RACHEL PLATTEN	COLUMBIA	12	52
NEW	0	ROYCE DA 5'9"	BAD HALF	77	1
RE-ENTRY	78	RAE SREMMURD	EARD RUMA/INTERSCOPE/IGA	7	74
RE-ENTRY	79	DAVID BOWIE	ISO/COLUMBIA	1	13
				1	Canal Control
91 79	80	RUTH B	COLUMBIA	79	5
58 73	81	ERIC CHURCH	EMI NASHVILLE/UMGN	8	94
79 76	82	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	11	95
84 77	83	KATY PERRY	CAPITOL	6	95
NEW	84	THE NOTORIOUS B	.1.G. BAD BOY/RHINO	84	1
60 80	85	DEMI LOVATO	SAFEHOUSE/ISLAND/HOLLYWOOD	3	66
65 83	86	CHRIS YOUNG	RCA NASHVILLE/SMN	13	41
45 87	87	JASON ALDEAN	BROKEN SOW/BEMG	1	87
NEW	88	MUSIQ SOULCHILD	MY BLOCK/EONE	88	1
72 82	89	ZAC BROWN BAND	JOHN VARVATOS/SOUTHERN GROUND/BAILG/REPUBLIC	1	81
. 5	90	DEFTONES	REPRISE/WARNER BROS.	5	2
88 85	91	BRUNO MARS	ATLANTIC/AG	10	93
57 81	92	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC	2	95
93	93	MNEK	DIGITAL TED DY/VIRGIN/INTERSCOPE/IGA	88	4
- 0			ALEXANDER STATE		
. 84	94	JORDAN SMITH	LIGHTWORKS/REPUBLIC	6	11
86 92	95	MAREN MORRIS	COLUMBIA NASHVILLE/SMN	73	11
100 88	96	X AMBASSADORS	KIDINAKORNER/INTERSCOPE/IGA	21	43
93 96	97	TORY LANEZ	MAD LOVE/INTERSCOPE/IGA	45	23
RE-ENTRY	98	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	55	56
52 90	99	GWEN STEFANI	INTERSCOPE/IGA	4	14
- 94	100	RASCAL FLATTS	BIG MACHINE/BMLG	94	5



Musiq Soulchild **Returns**

Musiq Soulchild (above) enters the Billboard Artist 100 at No. 88, powered by the arrival of his first proper studio album in five years, Life on Earth. The set bows at No. 3 on Top R&B/Hip-Hop Albums with 14,000 copies sold, according to Nielsen Music. All seven of his studio albums (without another artist)
have reached the chart's top three, with three hitting No. 1: Juslisen (Just Listen) (2002), Luvanmusiq (2007) and OnMyRadio (2008). Soulchild also began, and peaked, at No. 3 with 2011's MusiqInTheMagiq. In between that set and his new release, he spent a week at No. 54 in 2013 with 9ine, a collaboration with Syleena Johnson.

Meanwhile, following his death on April 21, **Prince** re-enters the Artist 100 at No. 1: he previously peaked at No. 16 in 2014, the year that the chart launched. He is the second artist to posthumously earn the honor, as **David** Bowie led the Jan. 30 chart following his death on Jan. 10. Prince sports a staggering 13,480 percent gain in overall activity, with album sales accounting for nearly half his Artist 100 points. Digital song sales follow at 38 percent, with radio airplay a distant third (8 percent). Prince boasts the two best-selling albums of the week, *The Very* Best of Prince (100,000 in traditional sales; up 11,232 percent) and the Purple Rain soundtrack (63,000 sold; up 3,101 percent), as well as the top-selling song, the latter's title track (122,000; up 7,576 percent). —Gary Trust

The week's most popular albums across all genres, ranked by album sales, audio on-dem © 2016, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Board 200

LAST THIS ARTIST CERTIFICATION TITLE	DEAK	WKS.ON
WEEK WEEK IMPRINT/DISTRIBUTING LABEL	PEAK POS.	CHART
DOINCE AND THE DENOMINETION OF Durale Data (Coundress)	1	40
NPG/WARNER BROS/RHINO	1	100
ANTI-	3	1
5 4 WESTBURY BOAD/FOC NATION ANTI	1	13
NEW 5 SANTANA SANTANA DYTHIRTY TIGERS:	5	1
RE 6 PRINCE The Hits/The B-Sides	6	13
3 7 CHRIS STAPLETON Traveller	1	32
4 8 KANYE WEST The Life Of Pablo	1	3
1 9 THE LUMINEERS Cleopatra	1	2
6 10 JUSTIN BIEBER Purpose SCHOOLBOV/RAYMOND BRAUN/DEF JAM	1	23
7 11 TWENTY ONE PILOTS A Blurryface	1	49
9 12 ADELE A 25	1	22
11 (13) KEVIN GATES ISlah BREAD WIRMERS' ASSOCIATION/ATLANTIC/AG	2	12
10 14 LUKAS GRAHAM LUKAS Graham	3	3
8 IS ZAYN Mind Of Mine	-1	4
15 16 ORIGINAL BROADWAY CAST Hamilton: An American Musical	12	30
13 17 G-EAZY When It's Dark Out	5	20
12 18 BRYSON TILLER TRAPSOUL	8	30
22. 19 FETTY WAP A Fetty Wap	1	30
14 20 THE WEEKND A Beauty Behind The Madness	1	34
25 21 FUTURE EVOL	1	11
NEW 22 ROYCE DA 5'9" Layers	22	1
NEW 23 ACE FREHLEY Origins, Vol. 1	23	1
23 24 DISTURBED Immortalized	1	35
24 25 THOMAS RHETT Tangled Up	6	30
17 26 PANIC! AT THE DISCO Death Of A Bachelor	1	14
MUSIQ SOULCHILD Life On Earth	27	1
40 28 JAMES BAY Chaos And The Calm	15	57
DRAKE & FUTURE A What A Time To Be Alive	1	31
28 30 HALSEY BANDOY FOUND MONEY CASH MUNICYSEPUDIC	2	34
PE 21 PRINCE A 1999	9	154
THE NOTORIGHER I.C. 400 Life After Porth		
BAD HOWATEANTIC/RHIND	1	84
SAM HINT A Montevallo	1	78
MCA HASHVILLE/UNGN This is Acting	3	78
MONKEY PUZZE/RCA	4	12
ALFREEMODIFFIC	1	40
POE BOY/ATLANTIC/AG	14	55
16 B JOEY + RORY Hymns The Truth (FD)	4	10
32 MIKE POSNER The Truth (EP)	32	13
2 40 DEFTONES REPRISE/WARNER BROS. Gore	2	2
34 1 J. COLE 2014 Forest Hills Drive	1	72
38 DRAKE If You're Reading This It's Too Late YOUNG MONEY/REPUBLIC	1	63
36 43 MELANIE MARTINEZ Cry Baby	6	36
37 44 LUKE BRYAN A KIII The Lights	1	37
JEREMIH Late Nights: The Album	42	20
43 JEREMIN CASCHULZZ/DEF IMM CASCHULZZ/DEF IMM	2	5
43 45 MICE SCHULLE/DIE JAM 39 46 JORDAN SMITH LIGHT WORKS/REPUBLIC Something Beautiful	_	
MCKSCHULTZ/DEF JAM LODDAN CMITH Something Popultiful	1	28
39 46 JORDAN SMITH LIGHT WORKS/REPUBLIC Something Beautiful AL 47 SELENA GOMEZ Revival	1 48	28 51
39 46 JORDAN SMITH LIGHTWORKS/REFUBLIC 41 47 SELENA GOMEZ INTERSCOPE/RIA Revival Relight The Lightning	1007-1	386

LAST	THIS	ARTIST CERTIFICATION Title IMPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS. ON CHART
48	51	VARIOUS ARTISTS NOW 57	7	11
49	52	MEGHAN TRAINOR ▲ Title	1	67
47	53	TIM MCGRAW MCGRAW/BIG MACHINE/BIRIG Damn Country Music	5	20
59	54	YO GOTTI The Art Of Hustle	4	9
33	55	TWENTYSS TWENTYSS	5	3
54	56	ALESSIA CARA Know-it-All	9	23
42	57	CHARLIE PUTH ARTEST PARTNERS GROUP/ATLANTIC/AG Nine Track Mind	6	12
52	58	TROYE SIVAN Blue Neighbourhood	7	20
31	59	CARRIE UNDERWOOD Storyteller	2	26
46	60	DNCE Swaay (EP)	46	19
RE	61	PRINCE Ultimate	55	7
53	62	GWEN STEFANI This is What The Truth Feels Like	1	5
NEW	63	PJ HARVEY The Hope Six Demolition Project	63	1
57	64	ED SHEERAN A X	1	96
45	65	KENDRICK LAMAR untitled unmastered.	1	7
NEW	66	METALLICA A KIII 'Em All	66	1
58	67	ADELE ON KINCOLUMBIA	1	270
72	68	BLAKE SHELTON Reloaded: 20 #1 Hits	5	26
67	69	DRAKE A Take Care	1	164
55	70	GUNS N' ROSES ▲ Greatest Hits	3	349
64	71	2 CHAINZ ColleGrove	4	7
60	n	CHRIS BROWN Royalty	3	18
56	73	LAUREN DAIGLE How Can It Be	30	50
74	74	K. MICHELLE More Issues Than Vogue	2	4
73	75	G-EAZY These Things Happen	3	93
177	76	ps WIZ KHALIFA Khalifa	190	
10-41		DOUTH CANATI ANT IF JAC.	6	11
NEW	77	J DILLA The Diary	77	1
NEW 62	77	J DILLA The Diary REP SHIPMANS SEPERAL COLDPLAY A Head Full Of Dreams	-	100
	М	J DILLA FREE MATTINGS APPEAL COLDPLAY FRECHONLIST MATRICAS ERIC CHURCH Mr. Misunderstood	77	1
62	78	J DILLA PRIV MAY MASS APPEAL The Diary PARICEPHONE LATE LATE (AG ERIC CHURCH EMI NASHVILLE / MAKIN YOUNG THUG Slime Season 3	77.	20
62	78 79	The Diary DILLA The Diary COLDPLAY FARICPHONE/ATLANTIC/AS ERIC CHURCH EMI NESPVILLE/INIK/N YOUNG THUG MODAIL ANTIC/AS CHRIS YOUNG I'm Comin' Over	77 2 2	20
66 61	78 79 80	J DILLAY PARICEPHONE[ATLANTIK/AG ERIC CHURCH BM MASSIVILELI/IMON YOUNG THUG BIOLOGIA TILLATIC/AG CHRIS YOUNG BICA NASHVILLE/JMM L'M Comin' Over BICA NASHVILLE/JMM SHAWN MENDES Handwritten	77 2 2 7	1 20 25 4
66 61 68	78 79 80 81	The Diary DILLA PARLOPHONE/ATLANTIC/AG ERIC CHURCH EMI NASHVILLE/SMIN Slime Season 3 CHRIS YOUNG BCA NASHVILLE/SMIN The Diary The Diary The Diary The Diary A Head Full of Dreams A Head Full of Dreams Slime Season 3	77 2 2 7 5	20 25 4 23
66 61 68 65	78 79 80 81 82	The Diary PARLOPHONE/ATLANTIC/AG ERIC CHURCH SAN DASSYNCLE/JAMA Mr. Misunderstood Mr. Misunderstood Slime Season 3 OCHRIS YOUNG ECA HASHVILLE/JAMA SHAWN MENDES Handwritten ONE DIRECTION Made In The A.M. METALLICA Metallica	77 2 2 7 5	1 20 25 4 23
62 66 61 68 65 69	78 79 80 81 82 83	The Diary DILLA PART SMI/MASS APPEAL COLDPLAY PARTCPHONE AT LASTIC/AG ERIC CHURCH BM NASPAULLE/MICH YOUNG THUG SOUGHTLAST TIC/AG CHRIS YOUNG I'M Comin' Over ICA NASPAULLE/SMIN SHAWN MENDES Handwritten ONE DIRECTION Made In The A.M.	77 2 2 7 5 1	20 25 4 23 54 23
62 66 61 68 65 69	78 79 80 81 82 83	The Diary DILLA PRIT SERVIMANS APPEAL COLDPLAY PARECEPHONE LAST LANTIC/AG ERIC CHURCH Mr. Misunderstood WYOUNG THUG BOOKATLANTIC/AG Slime Season 3 CHRIS YOUNG CHRIS YOUNG REA RASHVILLE/SMR SHAWN MENDES Handwritten ONE DIRECTION Made In The A.M. STOCKOCCHMBIA METALLICA METALLICA OLD DOMINION Meat And Candy	77 2 2 7 5 1 2 1	1 20 25 4 23 54 23 375
62 66 61 68 65 69 80 81	78 79 80 81 82 83 84	The Diary DILLA PARLOPHONE ATLANTIC/AG ERIC CHURCH MIN NASHVILLE/MIND YOUNG THUG SHOWN HARP VILLE/MIND CHRIS YOUNG BICA NASHVILLE/SMN ONE DIRECTION METALLICA BULAKAN NEW MENDES M	77. 2 2 7 5 1 2 1 16	20 25 4 23 54 23 375 24
62 66 61 68 65 69 80 81	78 79 80 81 82 83 84 85	The Diary PARICOPHOBE/ATLANTIC/AG ERIC CHURCH EMI NASHVILLE/JAMA SUGNALIANTIC/AG CHRIS YOUNG BICA NASHVILLE/JAMA CHRIS YOUNG BICA NASHVILLE/JAMA ONE DIRECTION ONE DIRECTION ONE DIRECTION Made In The A.M. SYCOCCOLUMBIA METALLICA BILLECA ONE OF OR OTHER OR OTHER OF OR OTHER	77 2 2 7 5 1 2 1 16 1 1	1 20 25 4 23 54 23 375 24
62 66 61 68 65 69 80 81 78	78 79 80 81 82 83 84 85 86	The Diary DDILLA PARLICPHONE ATTLANTIC/AG ERIC CHURCH BIN NASPIVILLE/MICH YOUNG THUG BOOM TH	77 2 2 7 5 1 2 1 16 1 1 26	1 20 25 4 23 54 23 375 24 132
62 66 61 68 65 69 80 81 73 71	78 79 80 81 82 83 84 85 86 87	The Diary DDILLA PARTICIPHONE SATURAGE ERIC CHURCH BIN MASSIVILLE JAMON YOUNG THUG SOUGHLAND THE JAMON CHRIS YOUNG I'M Comin' Over NEAR MASSIVILLE JAMON SHAWN MENDES MADE I'M Comin' Over SLAND ONE DIRECTION MADE IN THE A.M. METALLICA METALLICA LACK METALLICA OLD DOMINION KA MASSIVILLE JAMON DRAKE NOTHING WAS THE Same YOUNG MODE FRANCE LOVE STUff RA RUTH B COLUMBIA The Intro (EP)	77. 2 2 7 5 1 2 1 16 1 26 84	1 20 25 4 23 54 23 375 24 132 52 7
66 66 61 68 65 69 80 81 78 71	78 79 80 81 82 83 84 85 86 87 88	The Diary DDILLA PRIT SHIPMANS APPEAL COLDPLAY PARTICIPHONE LATE ANTICING ERIC CHURCH Mr. MISSUNDERSTOOD WOUNG THUG SOUNTED ANTICIPAC CHRIS YOUNG RICA RIASHVILLE/SMM ONE DIRECTION ONE DIRECTION Made In The A.M. STOCKOLUMBIA METALLICA BLACKE WED WARNERS RICOS. OLD DOMINION RICA RIASHVILLE/SMM DRAKE AND NOTHING WAS THE Same NOTHING WAS THE Same FOUND WAS THE SAME LOVE STUIT RUTH B COLUMBIA The Intro (EP) SAM SMITH A OUEEN A Greatest Hits I II & III: The Platinum Collection	77. 2 2 7 5 1 2 1 16 1 26 84 2	1 20 25 4 23 375 24 132 52 7 97
66 66 61 68 65 69 80 81 78 71 84 75	78 79 80 81 82 83 84 85 86 87 88	The Diary DDILLA PRIT SHIPMANS APPEAL COLDPLAY PARTICIPHONE LATE ANTICING ERIC CHURCH Mr. MISSUNDERSTOOD Mr. MISSUNDERSTOOD Slime Season 3 OUNTED HUG SOUNTED HUG SOUNTED HUG SOUNTED HUG SOUNTED HUG ONE DIRECTION ONE DIRECTION Made In The A.M. PRETALLICA PROPERTY HUG ALA MASHIPLICA PROPERTY SAMS WITH B COLUMBIA RUTH B COLUMBIA NOTHING WAS THE Same FOUNT HUG LOVE STUFF AM SMITH A COLUMBIA OUEEN A Greatest Hits I II & III: The Platinum Collection OUEEN A Greatest Hits I II & III: The Platinum Collection	77 2 2 7 5 1 2 1 16 1 26 84 2 48	1 20 25 4 23 54 23 375 24 132 52 7 97 34
66 66 61 68 65 69 80 81 78 71 84 75	78 79 80 81 82 83 84 85 86 87 88 89 90	The Diary PARLOPHONE ATLANTICAG ERIC CHURCH EMINAGO PARLOPHONE ATLANTICAG ERIC CHURCH EMINAGO PARLOPHONE ATLANTICAG SIme Season 3 OUT THIS SOUGHLANTICAG CHRIS YOUNG BLAND ONE DIRECTION ONE DIRECTION ONE DIRECTION MAGE IN The A.M. PETALLICA OLD DOMINION REAN BROWNELED MINE METALLICA OLD DOMINION NOTHING WAS THE Same YOUNG MONEYCASH MONEY/RE PUBLIC. ELLE KING RUTH B COLUMBIA NOTHING WAS THE Same YOUNG MONEYCASH MONEY/RE PUBLIC. RUTH B COLUMBIA The Intro (EP) SAM SMITH AND GEERN Greatest Hits! II & III: The Platinum Collection MAJOR LAZER Peace Is The Mission	77 2 2 7 5 1 2 1 16 1 1 26 84 2 48 12	1 20 25 4 23 54 23 375 24 132 52 7 97 34
62 66 61 68 65 69 80 81 78 71 84 75 91	78 79 80 81 82 83 84 85 86 97 90 91	The Diary DILLA PRIT SHI/MASS APPEAL COLDPLAY PARCICPHONE, AT LASTIC/AG ERIC CHOOLE, THANKE, MASSHOULE, PUMON YOUNG THUG SOCIATI, ANTIC/AG CHRIS CH	77 2 2 7 5 1 2 1 16 1 26 84 2 48 12 31	1 20 25 4 23 375 24 132 52 7 97 34 46 25
62 66 61 68 65 69 80 81 78 71 84 75 91 85 88	78 79 80 81 82 83 84 85 86 87 88 89 90 91	The Diary DDILLAY PROT SHIPMANDS APPEAL COLDPLAY PARKLEPHONE LATLASTICAG ERIC CHURCH BIN MASPIVILLE/MICH YOUNG THUG SOUNTLANTIC/RAC CHRIS YOUNG I'M Comin' Over NEAR MASHVILLE/SMM METALLICA ONE DIRECTION ONE DIRECTION MADE IN The A.M. METALLICA PROJUMENT CLA MASHVILLE/SMM METALLICA OLD DOMINION K.A MASHVILLE/SMM Nothing Was The Same YOUNG MONEY/REPUBLIC ELLE KING RUTH B COLUMBIA AM SMITH AM SMITH AM SMITH AM SMITH AM SMITH AM SMITH CARROLLIVWOOD GREATEST HITS I II & III: The Platinum Collection MAJOR LAZER PEACE IS THE MISSION MAJOR LAZER PEACE IS THE MISSION GRAHAM NASH ILISE CASTIE BEYONCE BE	77 2 2 7 5 1 2 1 16 1 1 26 84 2 48 12 31 93	1 20 25 4 23 54 23 375 24 132 52 7 97 34 46 25 1
62 66 61 68 65 69 80 81 73 71 84 75 91 85 88 NEW	78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93	The Diary DDILLA PRIT SHIPMANS APPEAL COLDPLAY PARTICIPHON LAST LANTIC/AG ERC PROPORE AT LANTIC/AG YOUNG THUG SOCIATI ANTIC/AG CHRIS CHRIS SHAWN MENDES Handwritten ONE DIRECTION ONE DIRECTION Made In The A.M. STOCKOLIMBIA METALLICA METALLICA METALLICA OLD DOMINION SCA NASHVILLE/SMN Nothing Was The Same OLD DOMINION SCA NASHVILLE/SMN Nothing Was The Same ELLE KING LOVE Stuff ECA RUITH CAPISOL QUEEN GRAHAM SMITH CAPISOL GRAHAM SMITH CAPISOL THE CHAINSMOKERS DISRUPTOR/COLUMBIA PROCEED GRAHAM MASH THIS PAth Tonight BEYONCE BERLE BEYONCE BEYON	77 2 2 7 5 1 2 1 16 1 1 26 84 2 48 12 31 93 1	1 20 25 4 23 375 24 132 52 7 97 34 46 25 1 119
62 66 61 68 65 69 80 81 78 71 84 75 83 88 MEW	78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94	The Diary DDILLAY PART SMYNAMOS APPEAL COLDPLAY PARTICIPHONE STEATH CAME ERIC CHURCH MISUNDERSTRANTICAGE BYOUNG THUG SOUNTEANT NETTERS CHRIS YOUNG I'M Comin' Over NEAR ANASYNILLE/SMM ONE DIRECTION ONE DIRECTION MADE IN The A.M. METALLICA PROPERTY METALL	77 2 2 7 5 1 2 1 16 1 1 26 84 2 48 12 31 93 1 6	1 20 25 4 23 375 24 132 52 7 97 34 46 25 1 119 55
62 66 61 68 65 69 80 81 78 71 84 75 91 85 88 NEW 93 RE	78 79 80 81 82 83 84 85 86 87 89 90 91 92 93 94 95	The Diary DDILLA PRIT SHIPMANS APPEAL COLDPLAY PARTICIPHONE LATE LANTIC/MG ERIC CHORLE PHANCH Mr. Misunderstood Mr. Misunderstood Mr. Misunderstood Slime Season 3 CHRIS YOUNG CHRIS YOUNG CHRIS YOUNG CHRIS YOUNG CHRIS YOUNG BLAND HANDWILLE/MM ONE DIRECTION ONE DIRECTION Made In The A.M. PRETALLICA BLACKE HED WHARPHER BROS. OLD DOMINION BLACKE HED WHARPHER BROS. OLD HED BROWNEY/REPURICIC. ELLE KING LOVE STUff BLUE LANTIOL QUEEN GREATEST HITS I II & III: The Platinum Collection HOLL WOODD MAJOER LAZER PEACE IS THE MISSION MAD GETTER THE CHAINSMOKERS USERUP TORPCOLUMBIA THE CHAINSMOKERS USERUP TORPCOLUMBIA BEYONCE PRINCE Sign 'O' The Times MCLIPHASLEY PARILYMANNER BROS. JEHMO KENDIO CARRELLE HARD HARD HERES COPLING FLORIDA GEORGIA LINE Anything Goes	77 2 2 7 5 1 1 2 1 16 1 1 26 84 2 48 12 31 93 1 6 1 1	1 20 25 4 23 375 24 132 52 7 97 34 46 25 1 119 55 58
62 66 61 68 65 69 80 81 73 71 84 75 91 88 88 88 88 88 88 88 88 88 88 88 88 88	78 79 80 81 82 83 84 85 86 87 90 91 92 93 94 95 96	The Diary DDILLA PRIT SHIPMANDS APPEAL COLDPLAY PARTICIPHONE LATE ANTICING ERIC CHURCH Mr. Misunderstood Mr. Misunderstood Mr. Misunderstood Slime Season 3 CHRIS YOUNG CHRIS YOUNG RICA RIADHVILLE/MIN ONE DIRECTION ONE DIRECTION Made In The A.M. PRETALLICA BLACKE WED WARRHER RICS. OLD DOMINION RICA RIASHVILLE/MIN DRAKE METALLICA BLACKE WED WARRHER RICS. OLD DOMINION RICA RICH WARRHER RICS. OLD DOMINION RICA RICH WARRHER RICS. DELLE KING RUTH B COLUMBIA The Intro (EP) CAN SMITH COLUMBIA OUEEN AM SMITH In The Lonely Hour QUEEN AM SMITH CHAINSMOKERS DESCRIPTION/COLUMBIA THE CHAINSMOKERS DESCRIPTION/COLUMBIA THE CHAINSMOKERS DESCRIPTION/COLUMBIA BEYONCE PRINCE BEYONCE PRINCE SIGN 'O' The Times MULTIPLE TO Pimp A Butterfly FLORIDA GEORGIA LINE Anything Goes REPUBLIC RASHVILLE/BMILG Anything Goes	77 2 2 7 5 1 2 1 16 1 1 26 84 2 48 12 31 93 1 6 1 1 1	1 20 25 4 23 375 24 132 52 7 97 34 46 25 1 119 55 58 80
62 66 61 68 65 69 80 81 78 71 84 75 91 85 88 NEV 93 88 96	78 79 80 81 82 83 84 85 86 97 90 91 92 93 94 95 96 97 98	The Diary PARTICIPHONE ATTEMATICAS ERIC CHURCH MISUNDAGS APPEAL COLDPLAY PARTICIPHONE ATTEMATICAS ERIC CHURCH MISUNDAGS THUG Solim Season 3 ONE DIRECTION SHAWN MENDES HANDWILLE/SMIN ONE DIRECTION ONE DIRECTION ONE DIRECTION MAGE IN The A.M. METALLICA PRICAPAGENER BROS. Metallica OLD DOMINION KA NASHYILLE/SMIN DRAKE NOTHING Was The Same YOUNG MONEY/ASP PUBLIC ELLE KING LOVE STUff R.A. RUTH B COLUMBIA The Intro (EP) SAM SMITH OUEN GREATEST HIST II & III: The Platinum Collection MAJOR LAZER NAD DEETH MAD DEETH MAD DEETH MAD DEETH GRAHAM NASH BLILE CASTLE BEYONCE MAD DEETH MAD D	77 2 2 7 5 1 1 2 1 1 1 6 1 1 2 6 1 1 1 2 2 1 1 1 1	1 20 25 4 23 375 24 132 52 7 97 34 46 25 1 119 55 58 80 182



Simpson Sails In

Americana singer sonawriter Sturaill Simpson (above) has a banner week as A Sailor's Guide to Earth floats in at a career-high No. 3 on the Billboard 200 and at No. 1 on Top Country Albums, Top Rock Albums, and Folk Albums.

The album earned 55,000 equivalent album units in the week ending April 21, according to Nielsen Music. Of that figure, 52,000 were pure album sales, which also represents the artist's biggest sales week yet. The new album is his third set, and first for Atlantic Records, after two previous independently distributed albums released through Thirty Tigers.

The new album — which critics have warmly embraced (it had an 87 out of 100 score on Metacritic as of April 26) — follows his Grammy Awardnominated Metamodern Sounds in Country Music. The latter has sold 194,000 copies and has remained a consistent seller since its release on May 13, 2014. It has shifted more than 1,000 copies weekly in all but 10 of its 101 weeks on sale.

A Sailor's Guide to Earth also was a hot seller on vinyl, selling 9,000 copies on the format during its debut week — a strong 18 percent of its overall first-week sales. It also enters at No. 1 on the Vinyl Albums chart. (Simpson's previous set has sold 24,000 on vinyl to date.) Guide's 9,000 in vinyl sales is the third-biggest week for a vinyl album in 2016, after a pair of weeks for David Bowie's Blackstar (its debut frame sold 13,000, and a subsequent week shifted 11,000).

In addition, Simpson notches his first entry on the Hot Country Songs chart with the No. 48 bow of the new album's "In Bloom." The **Nirvana** cover also starts at No. 37 on Hot Rock Songs.

-Keith Caulfield



LAST	THIS WEEK	ARTIST CERTIFICATION Title	PEAK POS.	WKS.ON CHART
95	101	TY DOLLA \$IGN Free TC	14	22
102	102	HOZIER HOZIER HOZIER	2	81
160	103	EAGLES A The Very Best Of The Eagles	3	164
106	104	NICKI MINAJ A The Pinkprint	2	71
86	105	2PAC O Greatest Hits AMARU/DEATH ROW/INTERSCOPE/UME	3	139
108	106	THE BEATLES APPLE/CAPITOL/UME	1	221
63	107	CARRIE UNDERWOOD A Greatest Hits: Decade #1	4	72
107	108	ELLIE GOULDING Delirium	3	24
NEW	109	OTEP Generation Doom	109	1
120	110	THE 1975 I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It	1	8
97	111	EMINEM ON THE Eminem Show	1	264
131	112	LOGIC The Incredible True Story	3	23
51	113	WEEZER WEEZER/CRUSH MUSIC/MG Weezer (White Album)	4	3
129	114	DAYA Daya (EP)	67	24
128	115	RAE SREMMURD SremmLife	5	68
121	116	DAVID BOWIE A Best Of Bowie	4	38
110	117	JOURNEY O Journey's Greatest Hits	10	405
116	118	BIG SEAN A Dark Sky Paradise	1	61
122	119	EMINEM A SHADDATERMATA/INTERSCOPE/IGA Curtain Call: The Hits	1	286
112	120	SIA ONNEY PUZZLE/RCA 1000 Forms Of Fear	1	89
103	121	X AMBASSADORS VHS	7	43
NEW	122	THEY MIGHT BE GIANTS Phone Power	122	1
117	123	FALL OUT BOY A American Beauty / American Psycho	1	66
m	124	IMAGINE DRAGONS A Night Visions	2	190
123	125	ZAC BROWN BAND Greatest Hits So Far	20	71
136	126	ROAR/SOUTHERN GROUND/ATLANTIC/AG FLORIDA GEORGIA LINE Here's To The Good Times	4	173
114	127	MUMFORD & SONS Wilder Mind	1	45
113	128	GENTLEMEN OF THE ROAD/GLASSNOTE RACHEL PLATTEN Wildfire	5	16
125	129	DEMI LOVATO Confident	2	27
NEW	130	SAFEHOUSE/ISLAND/HOLLYWOOD EDWARD SHARPE AND THE MAGNETIC ZERO PersonA	130	1
100	131	ANTHONY HAMILTON What I'm Feelin'	15	4
126	132	MISTER'S MUSIC/RCA NATHAMIEL RATELIFF & THE MIGHT SWEATS Nathaniel Rateliff & The Night Sweats	17	35
132	133	MAROON 5 A V	1	86
135	134	222/INTERSCOPE/IGA LUKE BRYAN △ Crash My Party	1	141
153	115	ZAC BROWN BAND JEKYLL + HYDE	1	52
138	136	JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC LANA DEL REY ▲ Born To Die	2	221
92	137	THE LUMINEERS A The Lumineers	2	113
83	138	KELSEA BALLERINI The First Time	31	40
124	139	NIRVANA • Nevermind	1	318
148	110	A\$AP ROCKY ATLONG.LAST.A\$AP	1	47
142	141	AJĀR WORLDWIDE, POLO GROUNDS, PICA THE WEEKND ▲ Trilogy	4	112
141	142	TRAVIS SCOTT Rodeo	3	33
140	143	MAREN MORRIS Maren Morris (EP)	96	13
79	164	KELLY CLARKSON Piece By Piece	1	34
171	115	FIVE FINGER DEATH PUNCH Got Your Six	2	33
156	146	BRANTLEY GILBERT Just As I Am	2	99
RE	147	PRINCE HITHRUN: Phase One	70	4
	148	KANYE WEST My Beautiful Dark Twisted Fantasy	0.7	C.885.
143		PANIC! AT THE DISCO Too Weird To Live, Too Rare To Diel	1	60
173	149	DECAMONICE/FUELED BY NAMEN/AND TODD DULANEY A Worshipper's Heart	2	68
NEW	150	EONE WORSHIP/EONE	150	1

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE MPRINT/DISTRIBUTING LABEL	PEAK POS.	WKS.ON CHART
26	151	M83. Junk	26	2
RE	152	MICHAEL JACKSON Thriller	1	262
163	153	EMINEM A The Marshall Mathers LP 2 WEB/SHACK/AFTERMATH/INTERSCOPE/ICA	1	125
127	154	BRETT ELDREDGE Illinois	3	27
154	155	ALABAMA SHAKES Sound & Color	1	46
76	156	KELLY CLARKSON Greatest Hits: Chapter One	11	65
155	157	BILLY JOEL A The Essential Billy Joel	15	63
150	158	TORI KELLY Unbreakable Smile	2	35
RE	159	METALLICA A Master Of Puppets	29	129
RE	160	PRINCE A Prince	22	29
168	161	J. COLE A Born Sinner	1	61
183	162	A\$AP ROCKY Long.Live.A\$AP	1	69
119	163	JOE BONAMASSA Blues Of Desperation	12	4
137	164	SOUNDTRACK Star Wars: The Force Awakens	5	10
RE	165	AC/DC OCIUMBIA/LEGACY Back In Black	4	260
178	166	BRUNO MARS A Doo-Wops & Hooligans	3	272
166	167	IMAGINE DRAGONS Smoke + Mirrors	1	61
152	168	SUBLIME A Sublime	13	134
161	169	CREEDENCE CLEARWATER REVIVAL Chronide The 20 Greatest Hits	22	265
186	170	RED HOT CHILI PEPPERS A Greatest Hits	18	80
157	171	KANYE WEST A Graduation	1	79
NEW	m	BOOSIE BADAZZ AND C-MURDER Penitentiary Chances	172	1
NEW	173	SAM BEAM & JESCA HOOP Love Letter For Fire	173	1
191	174	LOGIC Under Pressure	4	25
170	175	ARCTIC MONKEYS AM	6	121
184	176	ELTON JOHN A Greatest Hits 1970-2002	12	110
133	177	BEYONCE A I AmSasha Fierce	1	109
187	178	EMINEM A RECOVERY WEB/SHAEN/AFTERMATH/INTERSCOPE/IGA	1	229
158	179	LITTLE BIG TOWN Pain Killer	7	73
169	180	DR. DRE A Dr. Dre - 2001	2	147
134	181	CHEAP TRICK Bang Zoom CrazyHello	31	3
NEW	182	MERLE HAGGARD A 16 Biggest Hits	182	1
167	183	MERCYME Welcome To The New	4	51
RE	184	MEEK MILL Dreams Worth More Than Money	1	33
192	185	ARIANA GRANDE A My Everything	1	79
NEW	186	WALKTHE MOON You Are Not Alone: Live At The Greek	186	1
RE	187	NINJA SEX PARTY Under The Covers	17	2
RE	188	MICHAEL JACKSON A The Essential Michael Jackson	53	164
NEW	189	MARIE OSMOND Music Is Medicine	189	1
RE	190	MICHAEL JACKSON A Bad	1	156
RE	191	MICHAEL JACKSON A Off The Wall	3	180
195	192	BORNS Dopamine	24	9
NEW	193	GNASH US	193	1
RE	194	KIIARA Low Kii Savage (EP)	192	2
RE	195	KEVIN GATES Luca Brasi 2: A Gangsta Grillz Special Edition	38	31
172	196	BREAD WINNERS' ASSOCIATION/CANGSTA GRILLZ/ATLANTIC/AG ED SHEERAN ELEKTRIA/AG +	5	187
181	197	SIMON & GARFUNKEL Playlist: The Very Best Of Simon & Garfunkel	160	4
RE	198	ETTA JAMES At Last!	96	5
RE	199	FIVE FINGER DEATH PUNCH The Wrong Side Of Heaven Volume 1	2	97
NEW	200	SNAKEHIPS All My Friends (EP)	200	1
WEW	E44	HOFFMAN WEST/GLIVER DICKINSON AND JAMES GAVID/RCA	200	



Bonnie Raitt jumps back onto the Billboard 200 at No. 100 with *Dig In Deep*, following a profile on CBS News Sunday Morning (April 17). The release zooms back with 7,000 equivalent album units earned in the week ending April 21 (up 75 percent) and 6,000 in pure album sales (up 73 percent). Meanwhile, the set also returns to No. 1 on the Blues Albums chart (2-1) for a fifth week on top. Raitt will support Dig In Deep on tour until at least November, with more than 50 dates scheduled.





THE NOTORIOUS B.I.G. Life After Death

story, page 72) vaults up the list with a 572 percent sales gain (to 12,000) thanks to the Google Play store discounting the release to 99 cents during the tracking week.





MARIE OSMOND Music Is

album also starts at No. 10 on Top Country Albums (4,000 sold). It's her first solo top 10 on the tally since 1974's *In My Little* Corner of the World peaked at No. 10 (Aug. 24, 1974).

RSD Drives Vinyl Sales

Record Store Day (April 17) releases swarm the Tastemakers albums chart as the annual independent-retailer celebration brings a bevy of unique and limited-edition titles to the list.

The Tastemakers tally ranks the top-selling albums of the week at independent and small-chain stores. Of the top 15 titles on the list, seven of them (Nos. 3, 5, 6, 8, 10, 11 and 15) were exclusive indie-store RSD releases. Among them is **Madonna**'s first RSD set, *Like a Virgin & Other Big Hits*, at No. 8. The four-song EP was issued only in Japan, in 1984, and now has its first U.S. release (on pink vinyl, no less).

Indie retailers sold 30 percent of all physical albums and singles in the week ending April 21 (749,000 out of 2.5 million), according to Nielsen Music. To compare, the sector accounted for 14 percent in the previous week (281,000 out of 2.1 million).

Vinyl LP sales were unsurprisingly solid as the vast majority of RSD releases are produced on the format — with 521,000 vinyl albums sold during the tracking week (up 131 percent). That's the largest week for the format since the frame ending Dec. 24, 2015 (753,000), and the biggest week for vinyl LPs outside of the holiday season since Nielsen started tracking sales, in 1991.

Of all albums sold in the United States during the week, 13 percent were on vinyl (521,000 out of 4.1 million), while indie stores sold 74 percent of all vinyl albums.

-Keith Caulfield



Album Sales

oillboard

TOP A	LBUM SALES ™	
LAST THIS WEEK	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL	WKS.ON CHART
RE 1	PRINCE The Very Best Of Prince	40
RE 2	PRINCE AND THE REVOLUTION Purple Rais (Soundtrack) NPG/WARNER SROS_RHIND	28
HOT SHOT 3	STURGILL SIMPSON A Sailor's Guide To Earth	1
NEW 4	SANTANA SANTANA IV	1
3 5	CHRIS STAPLETON A Traveller	33
6	THE LUMINEERS Cleopatra	2
RE 7	PRINCE The Hits/The B-Sides	13
4 8	ADELE A	22
NEW 9	ACE FREHLEY Origins, Vol. 1	1
11 10	ORIGINAL BROADWAY CAST Hamilton: An American Musical	30
NEW II	ROYCE DA 5'9" Layers	1
9 12	RIHANNA A ANTI	12
	MUSIQ SOULCHILD Life On Earth	1
_ ~	TWENTY ONE PILOTS A Blurryface	49
	PRINCE A 1999	1
NEW 15	JOEY + RORY Hymns	
5 16	THE NOTORIOUS B.I.G. Life After Death	10
RE 17	BAD BOYJATLANTIC/RHIND	83
10 18	SCHOOLBOY/RAYMOND BRAUN/DEF JAM	23
2 19	DEFTONES REPRISE/WARMER BROS.	2
12 20	JORDAN SMITH LIGHTWORKS/REPUBLIC Something Beautiful	5
15 21	VARIOUS ARTISTS NOW 57 UNIVERSAL/SONY MUSIC/LEGACY	11
NEW 22	METALLICA A Ride The Lightning MEGAFORCE/REACKE RED/WARNER BROS.	1
NEW 23	PJ HARVEY The Hope Six Demolition Project SLAND/VAGRANT/BMG	1
RE 24	PRINCE Ultimate NPG/WARNER BROS_/RHINO	7
14 25	PANIC! AT THE DISCO Death Of A Bachelor DCD3/FGELED BY RAMER/RG	14
18 26	DISTURBED Immortalized	33
NEW 27	METALLICA A KIII 'EM AII MEGAFORCE/BLACKENED/WARNER BROS.	1
23 28	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATLANTIC/AG	12
92 29	FETTY WAP ▲ Fetty Wap	30
NEW 30	J DILLA PAY JAY/MASS APPEAL The Diary	1
NEW 31	GRAHAM NASH This Path Tonight	1
30 32	K. MICHELLE More Issues Than Vogue	4
22 33	LUKAS GRAHAM Lukas Graham	3
69 34	BONNIE RAITT Dig In Deep	8
24 35	LAUREN DAIGLE How Can It Be	42
61 36	JAMES BAY Chaos And The Calm	14
26 37	TAYLOR SWIFT 1989	78
27 38	GWEN STEFANI This is What The Truth Feels Like	5
NEW 39	PRINCE A Sign 'O' The Times	1
16 40	RECORDS PARK, WARRER BROS, FRENCO ZAYN Mind Of Mine	4
	METALLICA Metallica	347
	BLACKENED/WARNER BROS. OTEP Generation Doom	1
NEW 42	THEY MIGHT BE GIANTS Phone Power	1
NEW 43	THE WEEKND A Beauty Behind The Madness	2978
37 44	THOMAS RHETT Tangled Up	34
35 45	VALORY/BMLG	30
80 46	BOB MARLEY AND THE WAILERS Legend. The Best Of.	283
36 47	SAM HUNT A Montevallo	78
17 48	CARRIE UNDERWOOD Storyteller	26
45 49	LUKE BRYAN A Kill The Lights	37

SIA

V RUZZCE/RCA

This Is Acting

12

HEATSEEKERS ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL	VHCS: ON CHART		
NEW	0	SAM BEAM & ÆSCA HOOP Love Letter For Fire BLACK CRICKET/SUB POP	1		
NEW	2	WILD BELLE Dreamland	1		
NEW	3	JOHN CARPENTER John Carpenter's Lost Themes II	1		
RE	4	CHRIS LANE FIX EP	2		
NEW	3	BEAR HANDS SPERSIVE SOUNDS You'll Pay For This	1		
NEW	6	THE COATHANGERS Nosebleed Weekend	1		
2	7	CHARLES BRADLEY Changes	3		
NEW	8	BUZZCOCKS More Product in A Different Compilation	1		
NEW	9	XIU XIU Plays The Music Of Twin Peaks	1		
NEW	10	KEVIN MORBY Singing Saw	1		
NEW	•	SURGICAL METH MACHINE Surgical Meth Machine	1		
NEW	12	KING LIL G Lost in Smoke 2	1		
NEW	13	LUSH Origami	1		
0	14	ERRA Drift	2		
NEW	15	BOYCE AVENUE Road Less Traveled	1		
25	16	GG AURORA All My Demons Greeting Me As A Friend	4		
NEW	17	THE DEL MCCOURY BAND Del And Woody	1		
NEW	18	LUSH Blind Spot (EP)	1		
NEW	19	TRIXIE WHITLEY Porta Bohemica	1		
12	20	THE RECORD COMPANY Give It Back To You	9		
NEW	21	THE FEELIES Uncovered (EP)	1		
NEW	22	GREEN RIVER 1984 Demos	1		
RE	23	I LOVE MAKONNEN Drink More Water 6	2		
NEW	24	ONETHING LIVE Love Makes Us Strong	1		
NEW	25	THE SONICS IEDAL/REVOX/READY STREET Live At Easy Street	1		

TASTEMAKERS ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST CERTIFICATION TITLE	WKS, ON CHART			
NEW	0	STURGILL SIMPSON A Sailor's Guide To Earth	1			
NEW	2	SANTANA SANTANA SANTANA IV	1			
NEW	3	J DILLA FAY LAY/MASS APPEAL The Diary	1			
NEW	4	PJ HARVEY The Hope Six Demolition Project	1			
NEW	(3)	SUBLIME Jah Won't Pay The Bills	1			
NEW	6	METALLICA Liberte Fgalite Fraternite Metallical	1			
2	7	THE LUMINEERS Cleopatra	2			
NEW	8	MADONNA Like A Virgin & Other Big Hits! (EP)	1			
NEW	9	METALLICA A Ride The Lightning	1			
NEW	10	DAVID BOWIE The Man Who Sold The World	1			
NEW	1	SEX PISTOLS A Never Mind The Bollocks Here's The Sex Pistols WARNER BROSURHING	1			
NEW	12	ACE FREHLEY Origins, Vol. 1	1			
1	13	DEFTONES REPRISE/WARNER BROS. Gore	2			
NEW	14	GRAHAM NASH This Path Tonight	1			
NEW	15	PHISH Hoist	1			
NEW	16	METALLICA A KIII 'EM AII MEGAFORE / BLACKENED/MARNER BROS.	1			
NEW	17	GRATEFUL DEAD Capitol Theatre, Passaic, NL 4/25/77	1			
NEW	18	TOM PETTY AND THE HEARTBREAKERS KissMy Arros Uve, Wd. 2 REPRISE WARNER BROS.	1			
NEW	19	FLEETWOOD MAC The Alternate Tusk	1			
NEW	20	BOB DYLAN Melancholy Mood (EP)	1			
NEW	21	BUDDY GUY & JUNIOR WELLS The Criteria Sessions	1			
NEW	22	DAVID BOWIE 1966 (EP)	1			
NEW	23	FRANK TURNER Positive Songs For Negative People: Acoustic	1			
NEW	24	VARIOUS ARTISTS Disney Favorite Songs	1			
NEW	25	THE JIMI HENDRIX EXPERIENCE A Smash Hits EXPERIENCE HENDRIX/LEGACY	1			



Santana Sizzles; Graham Nash Returns

A pair of artists that played the original 1969 Woodstock festival return to the Billboard 200:

Santana and Graham Nash.

Santana starts at No. 5 with Santana IV, earning 42,000 equivalent album units in the week ending April 21, according to Nielsen Music (40,000 in pure album sales). The new set is the first to feature the group's early-'70s lineup since 1971's Santana III. (The latter spent five weeks at No. 1.)

Santana IV is the 14th top 10 for Santana. Half of those have occurred since the band's smash comeback, Supernatural, ruled the chart for 12 nonconsecutive weeks in 1999 and 2000.

Elsewhere on the Billboard 200, singersongwriter **Graham Nash** debuts at No. 93 with *This Path Tonight* (7,000 units, nearly all from pure album sales) — his first studio set since 2002 and highest-charting solo album since 1974's No. 34-peaking *Wild Tales*. Further, the new release is his first charting effort in nearly 30 years. He was last on the list as a solo artist with *Innocent Eyes*, which spent seven weeks on the tally in 1986.

In addition to his solo work, Nash has charted hugely successful albums in collaboration with **David Crosby, Stephen Stills** and **Neil Young**—in various combinations—

various combinations including three No. 1s: *Deja Vu, 4 Way Street* and *So Far.* —*Keith Caulfield*

V/STREAMING & TOP ALBUM SALES: The DATA COMPILED BY in the top 100 of the Bi to appear on Heatseeke regional chains. Titles a

Rihanna Runs To No. 1

Rihanna (below) rules on Billboard + Twitter Top Tracks as "Needed Me rockets 44-1 in its fifth charting week to become her third leader on the survey. The song follows Rihanna's pair of one-week chart-toppers: "Bitch Better Have My Money" and "Work" (featuring **Drake**). "Needed" darts after its racy revenge-themed music video premiered on April 20. The clip, directed by Harmony Korine (Spring Breakers), gathered 1.8 million domestic views on YouTube in the week ending April 21, according to Nielsen Music, no doubt driving the chatter on Twitter, and thus yielding the song's huge gain. Meanwhile, **Ariana**

Grande scores the chart's highest debut on the May 7 list with the No. 3 arrival of "Let Me Love You" (featuring Lil Wayne). The singer unveiled the song on April 18, and it gathered 2.1 million U.S. streams for the week. "Love" will appear on Grande's third studio album Dangerous Woman, due May 20. Two more Woman tracks are also on the ranking: the title track (No. 2) and "Be Alright" (No. 16), which re-enters after the singer's March 12 Saturday Night Live performance was posted to her YouTube channel on April 18.

Plus, **ASAP Ferg** strolls to a No. 7 entry for "Strive." The rapper posted the track to his YouTube channel on Aug. 14, and the house-infused collaboration vaults to 1.5 million domestic streams in its first full tracking week. The **Missy Elliott**-assisted "Strive" also gains traction in the wake of Ferg's second studio album release, *Always Strive and Prosper*, on April 22.

—Trevor Anderson



DIEDOCE	d • ■ TOP TRACKS™ PRESENTED	m
AST THIS WEEK	TITLE Artist	WKS. O CHARI
44 1	NEEDED ME Rihanna	5
2 2	DANGEROUS WOMAN Ariana Grande	8
NEW 3	LET ME LOVE YOU Ariana Grande Feat, Lil Wayne	1
1 4	HAIR Little Mix Feat. Sean Paul	5
6 5	COMPANY Justin Bieber	13
4 6	WORK FROM HOME Fifth Harmony Feat. Ty Dolla \$ign	9
NEW 7	STRIVE A\$AP Ferg Feat. Missy Elliott	1
RE 8	PERFECT One Direction	24
3 9	WORK Rihanna Feat. Drake	13
RE 10	CASTAWAY 5 Seconds Of Summer	2
RE 11	CLOSE Nick Jonas Feat. Tove Lo	3
RE 12	HOME One Direction	4
5 13	ONE DANCE Drake Feat. WizKid & Kyla	3
9 14	LOVE YOURSELF Justin Bieber	24
12 15	SECRET LOVE SONG Little Mix Feat. Jason Derulo	25
RE 16	BE ALRIGHT Ariana Grande	5
32 17	TEAM Iggy Azalea	7
11 18	PILLOWTALK Zayn	13
s 19	SORRY Justin Bieber	27
16 20	NO Meghan Trainor	8
NEW 21	ANDAS EN MI CABEZA Chino & Nacho Feat. Daddy Yankee	1
18 22	7 YEARS Lukas Graham	11
19 23	DON'T LET ME DOWN The Chainsmokers Feat, Daya	7
RE 24	COLORS Halsey	7
NEW 25	A CHANGE OF HEART The 1975	
10 26	YOUTH Troye Sivan	1 17
22 27	HELLO Adele	17
23 28	HYMN FOR THE WEEKEND Coldplay	27
20 29	STRESSED OUT twenty one pilots	18
NEW 30	CREEP Prince	
\neg	FORMATION Beyonce	-1
_	STONE COLD Demi Lovato	12
	RUN BTS	20
15 33	REST IN PURPLE The Game Feat, Lorine Chia	10
NEW 34		1
25 35 NEW 36	CHEAP THRILLS Sia Feat, Sean Paul EL PERDEDOR Maluma	7
	WHAT DO YOU MEAN? Justin Bieber	1 20
29 37 34 38	MIDDLE DJ Snake Feat. Bipolar Sunshine	39
	STITCHES Shawn Mendes	6
-	CAKE BY THE OCEAN DNCE	47
43 40	The Machine And Annual Control of the Desire of Machine Control of the Annual Control of	6
33 41	SWANDS SECOND SWANDS	5
27 42	HANDS TO MYSELF Selena Gomez	22
36 43	ONE CALL AWAY Charlie Puth	20
NEW 44	GUILLOTINE Jon Bellion Feat. Travis Mendes	1
47 45	WORTH IT Fifth Harmony Feat. Kid Ink	56
35 46	WE DON'T TALK ANYMORE Charlie Puth Feat. Seiena Gomez	6
NEW 47	GO FLEX Post Malone	1
NEW 48	SAY IT Flume Feat. Tove Lo	1

The Chainsmokers Feat. Rozes

billi)OCE	d + > EMERGING ARTISTS™ ™	HOLLESTER
LAST WEEK	THIS	TITLE Artist	WKS ON CHART
6	•	## BETHE ONE Dua Lipa	25
(13)	2	HEY Fais Feat. Afrojack	2
0	3	ALL MY FRIENDS Snakehips Feat. Timashe & Chance The Rapper	27
RE	4	LOSIN CONTROL RUSS	5
3	5	YOU DON'T OWN ME Grace Feat. G-Eazy	2
RE	6	SET DAT B*TCH OFF ASAP Ant Feat. Chynna	2
0	7	GIRLS YOUR AGE Transviolet	2
10	8	GOLD Kijara	16
16	9	UBER EVERYWHERE MadeinTYO	8
14	10	PERMISSION Ro James	12
19	11	MOOLAH Young Greatness	4
22	12	REALITY Lost Frequencies Feat. Janieck Devy	15
29	B	SPIRITS The Strumbellas	13
4	14	KEEP IT MELLO Marshmello Feat, Omar LinX	3
_	15	CONQUEROR AURORA	
24	16	THE GIRL IS MINE 99 Souls Feat. Destiny's Child & Brandy	13
21	17		8
20			19
23	18	BODY Dreezy Feat. Jeremih	12
36	19	WAY DOWN WE GO Kaleo	8
NEW	20	GETAWAY The Blossoms	1
5	21	AM I WRONG Anderson . Paak Feat . Schoolboy Q	10
NEW	22	FUEL TO THE FIRE Rationale	1
7	23	GLOWED UP Kaytranada Feat. Anderson .Paak	3
43	24	DANCING ON MY OWN Calum Scott	5
RE	25	ADORE Savage	8
39	26	SOUND OF YOUR HEART Shawn Hook	12
15	27	WHAT IF I GO? Mura Masa	6
NEW	28	SHOW ME LOVE Sam Feldt Feat. Kimberly Anne	1
NEW	29	FALL TOGETHER The Temper Trap	1
NEW	30	INTO THE SUNSET Mako	1
12	31	REMIND ME Conrad Sewell	2
33	32	LA GOZADERA Gente de Zona Feat. Marc Anthony	40
NEW	33	BODY DOWN (INSPECTOR GADGET) MORTEN	1
38	34	FIX Chris Lane	9
35	35	IN2 WSTRN	16
RE	36	RIDIN ROUND Kali Uchis	4
26	37	CROSSFIRE Stephen	20
41	38	TRAIDORA Gente de Zona Feat. Marc Anthony	8
17	39	RUN IT UP Jose Guapo Feat. TakeOff & YFN Lucci	10
34	40	BLACK MAN IN A WHITE WORLD Michael Kiwanuka	4
49	41	INTENTIONAL Travis Greene	13
32	42	FEELS Kiiara	12
18	43	ALL THAT'S LEFT Manila Killa Feat. Joni Fatora	5
NEW	44	KICKS Lauren Aquilina	1
NEW	45	I JUST WANNA KNOW NF	1
42	46	TAN FACIL CNCO	7
45	47	DON'T WORRY Madcon Feat. Ray Dalton	40
NEW	48	WHEN YOU LOVED ME LEAST Michl	1
NEW	49	BREATHE Seeb Feat. Neev	1
RE	50	DON'T WORRY ABOUT ME Frances	3



Drake Art Sparks Gain

Drake (above) rejoins the top 10 on the Social 50 chart after a two-month absence (12-10) following the release of the album cover for his new *Views From the 6* on April 24. Instagram reactions power Drake's rise: He snared 3.6 million reactions on the platform in the week ending April 24, according to Next Big Sound, doubling the previous week's haul.

Meanwhile, **Prince**'s death on April 21 sparks his No. 2 debut, which also becomes the highest entrance by any artist since the Social 50 began, in December 2010. Wikipedia views overwhelmingly drive the arrival, with more than 5 million visits to the late legend's page during the tracking week.

Elsewhere, **Little Mix**

rallies to No. 11 after releasing the music video for the single version of "Hair," which features **Sean** Paul, on April 20. The clip has amassed more than 11.6 million global views on YouTube through April 26. The new "Hair" track is a reworking of the original (which did not feature Paul) from the girl group's third album, Get Weird, released in November 2015. Little Mix's No. 11 rank marks the act's best rank on the chart since reaching No. 9 on Nov. 21, 2015, following Get Weird's release.

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SOCIAL 50™

NEW (2)

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21 39

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43

RE

NEW

42 49

10

13 25

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21 20

25 50

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30 47

33 45

36 RE

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41 RE

42 RE

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46

8 3

JUSTIN BIEBER

ARIANA GRANDE

TAYLOR SWIFT

SELENA GOMEZ

SHAWN MENDES

DRAKE

LITTLE MIX

BEYONCE

DEMI LOVATO

WIZ KHALIFA

SNOOP DOGG

ONE DIRECTION

NICKI MINAJ WILING MONEY/CASH MONEY/REPUBLIC

KATY PERRY

CHRIS BROWN

CAMILA CABELLO

BRITNEY SPEARS

MILEY CYRUS

G-EAZY G-EAZY/RVG/BPG/RCA

THE WEEKND

LUCY HALE

JENNIFER LOPEZ

AUSTIN MAHONE

FIFTH HARMONY

ELLIE GOULDING

AVERY WILSON

BEA MILLER

JACK & JACK

LADY GAGA

HALSEY

JACOB WHITESIDES

THE 1975 DIRTY HIT/INTERSCOPE/IGA

CALVIN HARRIS

SHAKIRA

BECKY G

GOT7

ENRIQUE IGLESIAS

TWENTY ONE PILOTS

CHINO & NACHO

YOUNG THUG

MEGHAN TRAINOR

MELANIE MARTINEZ

TROYE SIVAN

JUSTIN TIMBERLAKE

VIXX

5 SECONDS OF SUMMER

PRINCE

MAINSTREAM TOP 40™ LAST THIS TITLE 0 4 2 3 1 3 6 8 (9) ii 10 13 12 14 13 14 12 17 16 16 20 18 19

22 21 LET IT GO James E	Bay 9
28 CG ONE DANCE Drake Feat, Wizkid & Found Money/Cash Money/Respublic	tyla ₂
18 23 WORK WESTBURY ROAD/ROC NATION Rihanna Feat. Dra	ake 13
23 24 LOST BOY Rut	hB 8
24 25 TEAM IUST LE GANG/DEF JAM IGRY AZA	lea 5
ADULT CONTEMPORARY™	
LAST THIS TITLE AF	tist WKS.ON CHART
STITCHES Shawn Meno	ies ₂₇
2 HELLO Add	ele 27
5 3 LOVE YOURSELF Justin Biel	per 13
3 LIKE I'M GONNA LOSE YOU Meghan Trainor Feat. John Le	gend 40
4 5 EX'S & OH'S Elle K	ing 32
6 6 WILDEST DREAMS Taylor SV	vift 34
9 7 ONE CALL AWAY APTIST PARTHERS GROUPPARLANTIC Charlie P	uth 14
	ele 18
IO 9 STAND BY YOU Rachel Plate	ten 27
8 10 PHOTOGRAPH Ed Sheet	an 48
14 (II) GG 7 YEARS Lukas Grah	am 10
12 PIECE BY PIECE Kelly Clarks	on 8
11 B SORRY Justin Biel	per 17
13 14 LET IT GO James 8	3ay 25
	ICE 8
16 NO Meghan Train	or 5
21 17 CAN'T HELP FALLING IN LOVE Haley Reini	nart 11
20 18 BROKEN Trisha Yearwo	ood 4
NEW ROMANTICS Taylor SV	vift 6
19 20 STRESSED OUT twenty one pil	ots 11
25 21 BRAND NEW Ben Rec	tor 4
17 22 SAME OLD LOVE Selena Gon	nez 16
24 SOMETHING IN THE WAY YOU MOVE Ellie Gould	ding 7
28 24 MAKE ME LIKE YOU Gwen Stef	ani 5
	am 12

LAST WEEK	THIS	TITLE Artist IMPRINT/PROMOTION LABEL	WKS.OF CHART
1	0	MIGHT NOT Belly Feat. The Weekind	15
3	3	OUI Jeremih	21
9	3	SAVED Ty Dolla \$ign Feat. E-40	16
2	4	WORK WESTBURY ROAD/ROC NATION RITHARDA FEAT. Drake	13
5)	6	I TOOK A PILL IN IBIZA Mike Posner	13
9	6	WORK FROM HOME Fifth Harmony Feat, Ty Dolla \$ign	8
8	7	PROMISE Kid Ink Feat. Fetty Wap	16
6	8	ME, MYSELF & I G-Eazy x Bebe Rexha	23
10	9	2 PHONES BREAD WINNERS' ASSOCIATION/ATLANTIC Kevin Gates	12
15	10	PANDA Desiigner	5
16	0	GG ONE DANCE Drake Feat, Wizkid & Kyla	3
11	12	PILLOWTALK Zayn	11
7	13	BACK TO SLEEP Chris Brown	20
13	14	MIDDLE DJ Snake Feat. Bipolar Sunshine	13
12	15	ACQUAINTED The Weeknd	10
19	16	DANGEROUS WOMAN Ariana Grande	6
22	17	EXCHANGE Bryson Tiller	7
18	18	COMPANY SCHOOL BOY/RAYMOND BRAUN/DEF JAM Justin Bieber	7
21	19	LOW LIFE Future Feat. The Weeknd	7
20	20	NO Meghan Trainor	7
26	21	DON'T LET ME DOWN The Chainsmokers Feat. Daya	4
25	22	ALL THE WAY UP Fat Joe & Remy Ma Feat. French Montana TERROR SQUADVEMPIRE RECORDINGS	3
28	23	MOOLAH OUALITY CONTROL/MOTOWN/CAPITOL	5
23	24	LOVE YOURSELF SCHOOLBOY/PAYMOND BRAUN/DEF JAW	19
17	25	MIGHT BE DJ Luke Nasty	13

Artist

Zayn

Lukas Graham

Meghan Trainor

Selena Gomez

Justin Bieber

Troye Sivan

Jason Derulo

Nick Jonas Feat. Tove Lo

14

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PILLOWTALK

CAKE BY THE OCEAN

LOVE YOURSELF

MY HOUSE

STRESSED OUT

DANGEROUS WOMAN

HANDS TO MYSELF

CLOSE

YOUTH

COMPANY

WILD THINGS

IF IT AIN'T LOVE

I TOOK A PILL IN IBIZA Mike Posner

ME, MYSELF & I G-Eazy x Bebe Rexha

WORK FROM HOME Fifth Harmony Feat. Ty Dolla \$ign

NEVER FORGET YOU Zara Larsson & MNEK

MIDDLE DJ Snake Feat. Bipolar Sunshine

DON'T LET ME DOWN The Chainsmokers Feat. Daya

ST EK	THIS WEEK	TITLE Artist IMPRINT/PROMOTION LABEL	WKS. O CHART
	1	ONE CALL AWAY Charlie Puth	24
	3	7 YEARS Lukas Graham	15
2	3	LOVE YOURSELF Justin Bieber SCHOOLBOY/RAYMOND BRAUN/DEF JAM	16
5	4	CAKE BY THE OCEAN DNCE	21
4	5	STRESSED OUT twenty one pilots	22
5)	6	NO Meghan Trainor	8
,	7	LET IT GO James Bay	29
3	8	STITCHES Shawn Mendes	34
0	9	PIECE BY PIECE Kelly Clarkson	17
1)	10	SOMETHING IN THE WAY YOU MOVE Ellie Goulding	12
0	11	NEW ROMANTICS Taylor Swift	9
6	12	I TOOK A PILL IN IBIZA Mike Posner	8
7)	13	BRAND NEW Ben Rector	14
7)	14	GG JUST LIKE FIRE PINK	2
3	15	SORRY SCHOOLBOY/RAYMOND BRAUN/DEF JAM Justin Bieber	23
4	16	AMERICA'S SWEETHEART Elle King	11
8	17	HANDS TO MYSELF Selena Gomez	9
0	18	MY HOUSE Flo Rida	8
9	19	MAKE ME LIKE YOU Gwen Stefani	10
3)	20	PILLOWTALK Zayn	7
2	21	LOST BOY Ruth B	10
4)	22	FIRE AND THE FLOOD Vance Joy	11
5	23	NEVER FORGET YOU Zara Larsson & MNEK	5
1	24	ELECTRIC LOVE REZIDUAL/INTERSCOPE BORNS	16
6	25	RISE UP Andra Day	9

SOCIAL DATA
COMPILED BY



Country

illboard

HOT COU	NTRY SONGS™			
2 WKS. LAST THIS AGO WEEK WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS.	WKS.ON CHART
400	SOMEWHERE ON A BEACH R. COMPERMAN IM TYLES LIBOYER A PALMER DARRICO LIMIT	Dierks Bentley	1	14
1 2 2	HUMBLE AND KIND BIGALLIMORE SANCGRAW (L.MCKENNA)	Tim McGraw	1	14
6 4 3	AG THINK OF YOU Chris Young Due	t With Cassadee Pope	3	17
9 7 4	SNAPBACK SMCANALLY (M.RAMSEY, T. ROSEN, BJUPS)	Old Dominion	4	23
3 5 5	DIE A HAPPY MAN A	Thomas Rhett	1	31
5 6 6	CAME HERE TO FORGET SHENDRICKS (C.WISEMAN, D.RUTTAN)	Blake Shelton	2	7
10 9 7	CONFESSION LIMOLOGICLAWSON, ACCEPPERMAN, ACLERKINS	Florida Georgia Line	7	25
2 3 8	YOU SHOULD BE HERE MCARTER (C.SWINDELL, A.GORLEY)	Cole Swindell	1	19
13 12 9	SG T-SHIRT	Thomas Rhett	9	19
12 8 10	I LIKE THE SOUND OF THAT	Rascal Flatts	8	31
14 11 11	HUNTIN', FISHIN' & LOVIN' EVERY DAY	Luke Bryan	11	8
11 10 12	MY CHURCH BUSBEE,M.MORRIS (BUSBEE,M.MORRIS)	Maren Morris	5	15
19 15 13	MIND READER M.I.COMES (R.AKIRS B.HAYSLIP)	Dustin Lynch BROKEN BOW	13	24
20 18 14	HEAD OVER BOOTS	Jon Pardi	14	28
8 14 15	DRUNK ON YOUR LOVE	Brett Eldredge	2	23
7 19 16	R, COPPERMAN, BELDREDGE (B.ELDREDGE, R.COPPERMAN) LIGHTS COME ON	Jason Aldean	7	4
17 23 17	MKNOK (B.KELLEYT.HUBBARD.LM.SCHMIDT.LROBBINS, B.WARRE) WASTED TIME	Keith Urban	17	4
21 20 18	GWELLSX URBAN (M.DREAN, GWELLS, LABRAHART) NOISE	Kenny Chesney	14	5
23 21 19	BEANNON, K.CHESMEY (K.EHESMEY, R.COPPERMAN, S.M.CANALLY, M.METE) RECORD YEAR	Eric Church	19	10
15 17 20	NOBODY TO BLAME	Chris Stapleton	13	25
26 25 21	DLOBB,C.STAPLETON (C.STAPLETON, B.BALES, R.BOWMAN) FIX	Chris Lane	21	18
30 28 22	AMERICAN COUNTRY LOVE SONG	Jake Owen	18	7
	SMCANALLY, R. COPPERMAN (R.COPPERMAN, A.CORLEY, LICHNSTO HEARTBEAT	Carrie Underwood	0.648	1867
	ZEROWELL (CUMPERWOOD, ZEROWELL, ALGORETY) FROM THE GROUND UP	Dan + Shay	2	26
27 26 24	CHURCH BELLS	Carrie Underwood	22	11
34 32 25	M.BRIGHT (Z.CROWELL.BRETT JAMES.H.LINOSEY) IT ALL STARTED WITH A BEER	Frankie Ballard	25	4
31 30 26	M.A.I.TMAN (L.IOHNSTON, N.MASON, LS.STOVER) NIGHT'S ON FIRE	David Nail	26	19
32 31 27 28 34 28	CAINLAY, FLIDOELL, GWORF (USINGLETON, D.RUTTAN) PETER PAN	Kelsea Ballerini	26	31
H	F.G.WHITEHEAD, LIMASSEY (K.JIMLLERING, F.G.WHITEHEAD, LLEE) P.G.WHITEHEAD, LIMASSEY (K.JIMLLERING, F.G.WHITEHEAD, LLEE)	Kip Moore	28	5
38 37 29	FIRE AWAY	MCANASHVICLE Chris Stapleton	29	13
25 33 30 HOT SHOT 31	DEOBLESTAPLETON (C.STAPLETON, D.GREEN) SOULSHINE	Adam Wakefield	25	11
	YOU LOOK LIKE I NEED A DRINK	Justin Moore	31	1 17
35 35 32	ASSTOVER ARAPMONOUS BORCHETTA (R.C.LAWSON, M.DRAGSTREI HOLE IN A BOTTLE		31	17
37 38 33	BLBEAVERS, LROBBINS (C.SMITH, BLBEAVERS, D.COUCH) UNLOVE YOU	Jennifer Nettles	33	18
42 41 34	CHUFF (I, NETTLES, BICLARIC) WHAT THE HELL DID I SAY	Dierks Bentley	34	12
NEW 35	R. COPPERMAN (R.COPPERMAN, LKEAR, C.G. SOMPKINS) ROCK ON	Tucker Beathard	35	1
44 40 36	A PETRAGLIA (T.BEATHARD, C.BEATHARD, M.CANNON-GOODMAN) HIGH CLASS	Eric Paslay	36	3
39 39 37	LFRASURE,M.ALTMAN (E.PASLAY,C.C.ROWDER,LFRASURE) MAYDAY	EMI NASHVILLE Cam	32	13
41 42 38	LIBHASKER, LJOHNSON (C.OCHS, LJOHNSON). 21 SUMMER	Brothers Osborne	38	8
49 46 39	LJOYCE (L OSBORNE,T.), OSBORNE,C.WISEMAN)	EMCHASHVILLE liam Michael Morgan	39	4
45 44 40	LRUTCHEY, S. HENDRICKS (T. ROSEN, S. HUNKS, MCANALLY) STARS	WARRER BROS, WHIM Cole Swindell	40	17
NEW 41	MCARTER (B-HAYSLEPC-MCGUL) IT DON'T HURT LIKE IT USED TO	WARRER BROS,/WAN	41	1
49 42	QUALIFE (BLUARINGTON, C.R. HARLOWE S.CARTER) LIVIN' THE DREAM	Drake White	42	3
NEW 43	R. COPPERMAN, I.S.STOVER (T.DOUGLAS, J.JOHNSTON, L.L.AIRO)	eaturing Tim McGraw	43	1
48 47 44	B.KENNY, LD.RICH (W.K.ALPHIN, LD.RICH, T.MCGRAW)	turing Dierks Bentley	44	8
- 36 45	MCARTER (C.SWINDELLM.BRONLEEWELJBOYER) WHISPER	Chase Rice	36	2
43 45 46	C. DESTEFANO (C. DESTEFAND, IMAITE, CRICE) DACI	er With Jason Aldean	17	11
NEW 47	IN BLOOM	Sturgill Simpson	47	1
NEW 48	SSIMPSON (KCOBAIRO NEXT BOYFRIEND	Lauren Alaina	48	1
RE-ENTRY 49	BOYS DEEF OF AST ANNA SEA, WEIS BAND, M. MCVANEVO	19/INTERSCOPE /MERCHAY	39	19

LAST WEEK	THIS WEEK	ARTIST CERTIFICATION Title IMPRINT/DISTRIBUTING LABEL	WKS. ON CHART
HOT SHOT DEBUT	0	STURGILL SIMPSON A Sallor's Guide To Earth	1
1	2	CHRIS STAPLETON A Traveller	51
2	3	JOEY + RORY FARMHOUSE/GAITHER/CAPITOL CMG Hymns	10
4	4.	THOMAS RHETT Tangled Up	30
5	5	SAM HUNT A Montevallo	78
3	6	CARRIE UNDERWOOD Storyteller	26
6	7	LUKE BRYAN A Kill The Lights	37
8	8	TIM MCGRAW Damn Country Music	24
7	9	ERIC CHURCH BAS MASSIVILLE/UMGN Mr. Misunderstood	25
NEW	10	MARIE OSMOND Music Is Medicine	1
15	0	GG BLAKE SHELTON Reloaded: 20 #1 Hits	26
10	12	CHRIS YOUNG I'm Comin' Over	23
11	13	MARGO PRICE Midwest Farmer's Daughter	4
RE	14	WHEELER WALKER JR. Redneck Shit	4
16	15	OLD DOMINION Meat And Candy	24
9	16	WILLIE NELSON/MERLE HAGGARD Django And Jimmle	41
14	17	LORETTA LYNN Full Circle	7
17	18	KELSEA BALLERINI The First Time	49
20	19	GRANGER SMITH Remington	7
23	20	FLORIDA GEORGIA LINE Anything Goes	80
18	21	RANDY HOUSER Fired Up	6
13	22	JOEY + RORY The Album Collection	3
RE	23	CHRIS LANE FIX EP	2
12	24	CARRIE UNDERWOOD A Greatest Hits: Decade #1	72
27	25	DS ZAC BROWN BAND JEKYLL + HYDE	52

AST THIS BEEK WEEK	TITLE Artist IMPRINT/PROMOTION LABEL	WKS.
0	CONFESSION Florida Georgia Line	25
3 2	SOMEWHERE ON A BEACH Dierks Bentley	14
5 3	GG THINK OF YOU Chris Young Duet With Cassadee Pope	17
6 4	SNAPBACK Old Dominion	23
5	I LIKE THE SOUND OF THAT Rascal Flatts	32
8 6	MIND READER Dustin Lynch	30
9 7	HUMBLE AND KIND Tim McGraw	14
0 8	CAME HERE TO FORGET Blake Shelton	7
2 9	HUNTIN', FISHIN' & LOVIN' EVERY DAY LUKE Bryan	7
4 10	T-SHIRT Thomas Rhett	13
0	THAT DON'T SOUND LIKE YOU Lee Brice	46
B 12	MY CHURCH Maren Morris	17
5 (3)	NOISE BLUE CHARACOCCUMBIA NASHVILLE Kenny Chesney	5
6 14	HEAD OVER BOOTS Jon Pardi	30
7 15	WASTED TIME Keith Urban	4
9 16	RECORD YEAR Eric Church	12
1 17	LIGHTS COME ON Jason Aldean	4
20 18	FIX Chris Lane	20
23 19	AMERICAN COUNTRY LOVE SONG Jake Owen	8
2 20	IT ALL STARTED WITH A BEER Frankie Ballard	23
24 21	NIGHT'S ON FIRE David Nail	38
25 22	YOU LOOK LIKE I NEED A DRINK Justin Moore	25
0 23	CHURCH BELLS Carrie Underwood	4
6 24	HOLE IN A BOTTLE Canaan Smith	36
7 25	FROM THE GROUND UP Dan + Shay	12



FGL Ties ZBB

"Confession" by Florida Georgia Line (above) crowns Country Airplay, lifting 2-1 (up 4 percent to 44 million impressions, according to Nielsen Music). The song is the fourth single from the duo's sophomore album, *Anything Goes*, to top the tally. Since the pair's first full-length, Here's to the Good Times, also produced four Country Airplay leaders, FGL joins Zac Brown Band as the only acts to notch four No. 1s on the list from each of their first two majorlabel, full-length studio albums. ZBB first set the mark with four Country Airplay chart-toppers apiece from 2008's The Foundation and 2010's You Get What You Give. KKBQ Houston PD

Johnny Chiang feels that Florida Georgia Line gave radio something fresh with the adult-leaning "Confession." "They're one of the acts to pioneer a new sound, yet they've managed to mature as well," he tells Billboard. "While their music always performs with younger demos, 'Confession' also fared well with the older end of our audience."

audience."

On Hot Country Songs,
Thomas Rhett's "T-Shirt"
enters the top 10 (12-9),
sparked by a 14 percent
increase to 28 million
in audience on Country
Airplay, where it also
reaches the top tier (14-10).
The track is Rhett's sixth
top 10 on Hot Country
Songs and his seventh on
Country Airplay,
Also on Country Airplay,
Luke Bryan's "Huntin',

Luke Bryan's "Huntin', Fishin' & Lovin' Every Day" becomes his 21st top 10 (12-9; 30 million, up 10 percent). —Jim Asker

TUXEDO

C.DUNN, BRETT JAMES, B.WEST)

Clare Dunn

48 4

Red Sun Rising racks its second career-opening No. 1 on the Mainstream Rock airplay chart as "Emotionless," from the band's first Razor & Tie album, Polyester Zeal, jumps 3-1. The track follows "Otherside," which led the list on Oct. 31, 2015. The act is the first to reach No. 1 with the first two singles from a debut major-label album since 2003, when Trapt did so with "Headstrong" and "Still Frame" from its self-titled debut LP.

Meanwhile, **Jimmy Eat World**'s 2002 Alternative No. 1, "The Middle," makes its maiden voyage on Hot Rock Songs (which began in 2009) at No. 16. It's fueled by its synch in a new Apple Music commercial that premiered April 18 and stars Taylor Swift reminiscing about listening to it in, aptly, middle school. Sales is the song's biggest driver, as it moved 12,000 downloads in the week ending April 21, a 298 percent jump from the previous week.

—Kevin Rutherford

LAST NEEK	THIS WEEK	ARTIST CERTIFICATION Title MORINT/DISTRIBUTING LABEL	WKS. OF CHART
HOT WHOT EBUT	0	STURGILL SIMPSON A Sailor's Guide To Earth	1
NEW	2	SANTANA SANTANA IV	1
0	3	THE LUMINEERS Cleopatra	2
NEW	4	ACE FREHLEY Origins, Vol. 1	1
5	5	TWENTY ONE PILOTS A Blurryface	49
2	6	DEFTONES REPRISE/WARNER BROS. Gore	2
NEW	7	PJ HARVEY The Hope Six Demolition Project	1
7	8	PANIC! AT THE DISCO Death Of A Bachelor	14
8	9	DISTURBED Immortalized	35
NEW	10	GRAHAM NASH This Path Tonight	1
24	1	GG BONNIE RAITT Dig In Deep	8
21	12	PS JAMES BAY Chaos And The Calm	52
NEW	13	OTEP Generation Doom	1
NEW	14	THEY MIGHT BE GIANTS Phone Power	1
NEW	15	EDWARD SHARPE & THE MAGNETIC ZEROS Persona	1
9	16	WEEZER WEEZER/CRUSH MUSIC/AG Weezer (White Album)	3
19	17	COLDPLAY A Head Full Of Dreams	20
17	18	CHEAP TRICK Bang Zoom CrazyHello	3
15	19	JOE BONAMASSA Blues Of Desperation	4
NEW	20	SAM BEAM & JESCA HOOP Love Letter For Fire	1
29	21	NINJA SEX PARTY Under The Covers	6
3	22	ZAKK WYLDE Book Of Shadows II	2
28	23	NATHANIEL RATEL OF & THE NIGHT SWEATS Nathaniel Rateliff	35
23	24	ELLE KING Love Stuff	57
30	25	SOUNDTRACK A Guardians Of The Galaxy: Awesome Mix Vol. 1	91

LAST WEEK	THIS	TITLE Artist IMPRINT/PROMOTION LABEL	WKS.ON CHART
3	0	EMOTIONLESS Red Sun Rising	16
1	2	THE SOUND OF SILENCE Disturbed	14
5	3	HAPPY SONG Bring Me The Horizon	17
6	0	MY NEMESIS Five Finger Death Punch	11
11)	5	GG THE DEVIL'S BLEEDING CROWN Volbeat	3
7	6	RISE Sixx: A.M.	8
2	7	REAPERS Muse	22
4	8	IN THE DARK 3 Doors Down	14
9)	9	FALLING APART Papa Roach	16
10	10	PRAYERS / TRIANGLES Deftones	11
8	11	THROUGH IT ALL From Ashes To New	28
14	12	MAYHEM Halestorm	9
16	13	FROM THE PINNACLE TO THE PIT Ghost	10
12	14	STATE OF MY HEAD Shinedown	27
15	15	BAD REPUTATION Adelitas Way	15
17	16	HUMAN HellYeah	7
19	17	PARANOIA A Day To Remember	5
20	18	MOUNTAIN AT MY GATES Foals	10
22	19	HERE I AM Asking Alexandria	5
21	20	LIGHTNING IN THE SKY Devour The Day	12
28	21	STICK TO YOUR GUNS Sick Puppies	3
23	22	HATE BY DESIGN Killswitch Engage	10
26	23	NO GOOD Kaleo	4
27)	24	WHEN I WAKE UP TOMORROW Cheap Trick	6
_	25	ASKING FOR IT Shinedown	1

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HOT ROCK SONGS™

HOT SHOT DEBUT

NEW

STRESSED OUT A

Prince And The Revolution

PURPLE RAIN

WHEN DOVES CRY 📥

TOTAL CONTRACTOR OF THE PARTY O	PRINCE (PRINCE) NPG/WARNER BROS,/RHING		
NEW 4	LITTLE RED CORVETTE PRINCE PRINCE NPG/WARNER BROSJENHIO	4	1
2 2 5	DG SG LET IT GO JAMES Bay	2	45
NEW 6	LET'S GO CRAZY Prince And The Revolution Penice (Penice) Prince And The Revolution PROMATRIE BEOS, REHIND PRINCE (PENICE)	6	1
3 3 7	THE SOUND OF SILENCE KENIGHTO (1,51M510) DISTUrbed REPRISE WARRIER BROS.	3	22
6 6 8	AG RIDE twenty one pilots RACE CILADEPHO EVENT BAMER/RIPE RECEIT BAMER/RIPE	6	40
8 5 9	OPHELIA The Lumineers	5	11
5 7 10	ADVENTURE OF A LIFETIME Coldplay	2	25
9 9 11	STANGATER SIMPSON IGERBERPHMAN, MERICKEARIGWICHARPON, CALMARTINE PARLOPPONEMENTANTIC UNSTEADY X Ambassadors	9	29
0 10 12	ALEX DA FOD (ALGRANTS.H.HARRIS.H.FELDSHUH,C.HARRIS.ALEVIN) HIDINANDRHER/INTERSCOPE AMERICA'S SWEETHEART Elle King	10	12
NEW IB	DARLING NIKKI Prince And The Revolution		2000
	PRINCE (PRINCE) WALKING ON A DREAM Empire Of The Sun	13	1
12 14	SPIRITS The Strumbellas	6	15
2 13 15	ODD-FFANAL CHARGO RITTER JORGE YO JAMES LIBITORIS JORGES CORPORTS LIBETTER ROOM (ADDROIT THE MIDDLE Jimmy Eat World	12	13
NEW 16	M.TROMBINO_SMMY_EAT_WORLD (JIMMY_EAT_WORLD) DREAMWORKS/INTERSCOPE/JIME	16	1
6 18 17	HYMN FOR THE WEEKEND COIdplay SINGER-MYDIG RECEMBAL MICHINER AND MICHIGAN STREET HOME AND MICHINER HOME AND MICHIGAN STREET HOME AND MICHIGAN STREET HOME AND MICHINER HOME AND MICHIGAN STREET HOME AND MICHIGAN STREET HOME AND MICHIGAN STREET HOME AND MICHINER HOME AND MICHIGAN STREET HOME AND MICHINER HOME HOME AND MICHINER HOME AND MICHINER HOME AND MICHINER HOME AND MI	5	17
5 16 18	GENGHIS KHAN MIKE SHOW MIKE SHOWLUSHEACK SCHAPLISH PLANNEERS, A WAT UHL KINEACK) ACCALISE PLOWNED MILITIE	12	15
20 19	HANDCLAP Fitz And The Tantrums RREEPORTUPATRIX, SHELANDER, SCALOS, LIMKING, OURBEELIMMOOS, SREDMINALE PROCESSO LILLES FRANCIANDS.	18	4
9 11 20	CLEOPATRA S.FELICE (WSCHULTZ.1C.FRAITES.S.FELICE) The Lumineers DUALTONE	n	4
3 24 21	BRAND NEW Ben Rector ELASH, D.H., HODGES, A.STOKLASA) APILY NAMEDYCAPITOL	21	9
2 22 22	WAY DOWN WE GO Kaleo KALEO, MCROBSEY (LIJULIUSSON) ELEKTRA, PAILANTIC	19	11
9 21 23	DEATH OF A BACHELOR Panic! At The Disco	11	14
7 27 24	THE SOUND M.CROSSEV,C. DANIEL M. HEALY (M. HEALY), DANIEL A. HANN, R.S. MAZ DOMALD) The 1975 DIRTY HIT/INTERSCOPE DIRTY HIT/INTERSCOPE	9	14
7 23 25	THE SOUND OF SILENCE Simon & Garfunkel LWILSON (RESIMON) COLLINDINALEGACY	6	4
NEW 26	TAKE IT FROM ME KONGOS	26	1
8 29 27	KISS THIS The Struts	25	10
NEW 28	AMERIKA Young The Giant	28	1
3 15 29	ASALBIAN ESGADHIA J.TILLEY.ELANNATA.T.COMTOS.R.COOSTZADEN) FUELEÖ BY RAMEN/RRP ANGELA The Lumineers	15	3
25 30	SPECIE (WSCHULTZ, JC, FRATES, SPECIE) THE DEVIL'S BLEEDING CROWN Volbeat	25	2
	AIN'T NO MAN The Avett Brothers Jeanna Company Compan		1000
NEW 31	R.RUBIN (T.S.AVETT.S.X.AVETT.R.W.C.RAWFDRD.UR.) SLEEP ON THE FLOOR The Lumineers	31	1
17 32	S.FELICE (W.SCHULTZ, JC.FRAITES) DUALTONE	17	2
0 31 33	A.BRUNO (A.BRUNO) RED BULL	28	9
1 35 34	GONE JR JR. JR JR.B.WEST (_ZGTT_LEPSTEIN_DAIGRO,M.HIGGINS) WARRIER BROS.	29	9
2 38 35	DON'T THREATEN ME WITH A GOOD TIME PANIC! At The Disco	10	16
39 36	HAPPY SONG OSYKES, J.FISH (OSYKES, M.S.INICHOCLS, M.KEAN, E. DAMACU, LIMEINHOFEII) COLUMBIA	19	28
NEW 37	IN BLOOM SCHWESON (K.ZOBAN) STURBING ATLANTIC	37	1
45 38	THE LESS I KNOW THE BETTER K.PARKER (K.PARKER) Tame Impala MODULAR/INTERSCOPE	35	18
7 46 39	SOMEBODY ELSE The 1975 GDANIELM CROSSPY, M. HEALY, GDANIELA, HANNERS, MACDONALDI DIRTY HIT/MITS/SCOPE	13	10
28 40	GUN SONG The Lumineers SPELICE (WISERULTZ,LIC, FRAITES) The Lumineers DUAL TO HE	28	2
E-ENTRY 41	MY NEMESIS Five Finger Death Punch KONJERDY HEYOC K ON SPROUGHOUTH BURNON PROTECT PER	41	4
9 42	EMOTIONLESS BAMPLETTE (ALPROTECH, E-WILLIAMS, B.MAPLETTE) Red Sun Rising PALODES THE PALODES THE	42	4
3 44 43	KEEPING YOUR HEAD UP Birdy	30	8
26 44	STEVE MAC, BIRDY (BIRDY, SMCCUTCHEON, W.A.HECTOR) 14TH FLOOR/ATLAUTIC GALE SONG The Lumineers	25	4
	THE LUMBERS (WSCHULTZ LC FRAITES JC.PEKAREN) LIONS GATE/REPUBLIC I NEED NEVER GET OLD Nathaniel Rateliff & The Night Sweats	- - - -	0.00
E-ENTRY 45	ILSWIFT (MARATEURF) STANCONCORD IN THE LIGHT The Lumineers	45	2
30 46	S, FELICE (WSCHILLTZ, IC, FRAITES) DIJALTONE	30	2
E-ENTRY 47	BRAZIL Declan McKenna M.MARCOW (D.MCKEUNA) HIGH QUALITY POPULAR MUSEC/COLUMBIA PROCE FOR IMPACT (LIVE A LITTLE) STURBLE STORY (LIVE A LITTLE)	47	3
E-ENTRY 48	BRACE FOR IMPACT (LIVE A LITTLE) Sturgill Simpson ATLANTIC	44	2
E-ENTRY 49	REAPERS MUSE R.LLANGE.MUSE (M.RELLAMY) HE DUM-3/WARNER BROS.	37	6
Variable Co.	ROPN LINDER A RAD SIGN Laith Al-Saadi	Stocker.	

BORN UNDER A BAD SIGN

Laith Al-Saadi

50 1

R&B/Hip-Hop

IOT R&B/HIP-	HOP SONGS™		
KS. LAST THIS TITLE CE PRODUCER (S	RETIFICATION AFTIST PROMOTION LABEL FOR IMPRINT/PROMOTION		KS. (Har
2 1 H DO	PANDA Designer MERACE (SSELBY, ID, ALRHAN) GLOCID, POES TAM	1	9
4 2 AG S	G ONE DANCE Drake Featuring WizKid & Kyla	2	3
1 3 WORK	Rihanna Featuring Drake	1	13
3 4 ME, MYS	G-Eazy x Bebe Rexha	2	27
E-ENTRY 5 PURPLE	RAIN Prince And The Revolution	4	15
LOWLIF		6	11
2 PHONE	ES Kevin Gates	3	19
ESENTEN & WHEN D	NYAND, STHAZZARO, RIWITHERSPOON (R.) BREAD WINNERS ASSOCIATIONALIANTIC OVES CRY Prince	161	2
7 9 OUI	Jeremih		19
NEEDED	IT (),PFELTON,K.CAIN,B.BELL,C.MARTIN) MICK SCHOLTZ/DEF IAM ME Rihanna	100	12
POP STV	SHOWERS FALCEMENT NOTHER TOWNSHIP WASHINGTON FRAIL "1 MERCHAN HONDRICK WHICH	2008	-
And anything in	Prince And The Revolution	4	3
PRINCE (PRIN	CE) NRC/PAISLEY PARK/WARNER BROS/RHIND	1	18
PRINCE (PRIN	AL) NEW WARREN BRUSS ARTHU	13	18
	S (BJILLER, M. HERNANDEZ, M. JOHNSON, LM. HALL) TRAPSOUL/RCA	8	2
PRINCE (PRIN	CONTRACTOR	1	18
	N THE DM • YO GOTTI Featuring Nicki Minaj	3	23
SENTRY 17 1999 PRINCE (PRINC	CE) RPG/WARNER BROS/AHRIO	4	2
15 18 CUT IT	O.T. Genasis Featuring Young Dolph Apprex.M.D.EDMONOS (LATHORNION, SR.) PYST LYFE/THE CONGLOWER AT EATLANTIC	15	14
14 19 BACK TO	SLEEP Chris Brown TERBO-IDA (C.M.BROWN, A.HERNANDEZ, A.RITTER, M.SAMUELS, A.RIGO) RCA	5	2
16 20 FAMOUS	Ranye West	13	4
19 21 PROMIS	F Kid Ink Featuring Fetty Wan	19	1
18 22 FATHER	STRETCH MY HANDS RT 1 Kanve West	14	177
ALL THE	WAY UP Fat Joe & Remy Ma Featuring French Montana	22	E
17 20 SUMMER	R SIXTEEN Drake	925 I	1
20 25 REALLY			2
28 26 KISS IT E	BETTER Rihanna	300	1
21 27 MIGHT N	Relly Featuring The Weeknd	NOVEM TO	1
OT SUAT WICKED	(ABALSHE,ATESFAYE,BLD(EHL) CP/BELLYTS DEAD/ROC NATION	2002	_
DODY	Droggy Foothing Jacomih	28	1
BLOODPOP (B	ATHAZZARO,MIUCKERS SLEDGE LAFFELTON) FERYWHERE MadeinTYO	24	8
E SWISHA (M.)	OAVIS,K.HAMRQVIST) PRIVATE CLUB/COMMISSION	27	6
	JONES P.ALEKANDER) QUALITY CONTROL/MOTOWN/CAPITOL	30	7
	MMSLAUFIOREASIEVERS) COLARE MUZITIERS	29	C
26 38 SAVED Grands to ROUTING	APPLICATION OF THE PROPERTY OF	25	1
25 34 MIGHT B		22	1
23 35 PT. 2	IN PLANS HET REPORTED FOR ALL TO SPECIAL PRINTED SHOWING THE BEAUTIFUL TO SPECIAL PRINTED FOR A PRIN	18	***
32 36 JIMMY C	CHOO Fetty Wap	19	1
30 37 WAVES	COLUMN MANURE SETTIO BOOM LIKE COLUMN COREST, IN DRIVING SECURISTICS 2 COLUMN CARRELLESS AND	24	4.4
35 38 NEW LEV	VEL A\$AP Ferg Featuring Future CHOILE (IDDEROWN)C MAYS, IR, N.D.WIEBURN) A\$AP WAS CHIRDLE POLO GROUNDS, PICA	30	1
	ND SEE ME PARTYNEXTDOOR Featuring Drake BRATHWAITE, AGRAHAM, N. SHEBIB) OVO SOUNDYWARKER BRIOS.	34	to d
39 40 ALL MY FR	PIENDS Snakehins Feat Tinashe & Chance The Ranner	34	1
32 AL ULTRALI	IGHT REAM Kanve West	22	3
NEW AD LOOK AL	IVE Pae Sremmurd	42	1
DIGITS	Young Thug	199 <u> </u>	4
AA BY CHAN	NCE Rae Sremmurd	0.770	4
MIKEWELMA	ABE-IT, RESOURCE CALLS, BROWN, K.J.BROWN) EARDRUMA/INTERSCOPE Kanye West	1720 a 1	
DAN OFF	CON DA DI HG TWICE		3
ADDICTE	ALLWASHINGTON, D. RIVERS, R.L. EVATTED BIG GATES, SLIP-IN-SCIDE, ATLANTIC FINANCIA DE L'ANTICA DE L'A	42	5
SEV WIT	SORD-R-ELLIOTT) VACHT CLUB-SOCIAL NETWORK/C.D.LN. HANDLERS NAME Pibanna		2
	NEST LIA BRATHRATE MESANE LE L'A PELNEYA HERNANDEZ CHARCEN GRENTY) WESTEUR RIXENDO NATION	38	8
	COBYLLUCAS.R.TUCKER, M.ALSIMMORDS, W.HOTCHINSON) BYSTORM/RCA	37	5
40 50 ORDER M	MORE G-Eazy Featuring Starrah	40	6

0	ROYCE DA 5'9"		
-	MAD HALF	Layers	1
2	RIHANNA A WESTBURY ROAD/ROC NATION	ANTI	12
3	MUSIQ SOULCHILD	Life On Earth	1
0	KEVIN GATES BREAD WINNERS' ASSOCIATION/ATL	ANTIC/AG Islah	12
ø	GG FETTY WAP	Fetty Wap	30
6	J DILLA	The Diary	1
1	K. MICHELLE More	Issues Than Vogue	4
8	THE PARTY OF THE P	Behind The Madness	34
9	ANTHONY HAMILTON	What I'm Feelin'	4
10	PS WIZ KHALIFA	Khalifa	7
11	KENDRICK LAMAR U	ntitled unmastered.	7
12	BRYSON TILLER	TRAPSOUL	30
13	G-EAZY ®	When It's Dark Out	20
14		TnRUN: Phase One	13
15		Penitentiary Chances	1
16	TWENTY88	TWENTY88	3
17	2 CHAINZ	ColleGrove	7
18	KENDRICK LAMAR	To Pimp A Butterfly	58
19	J. COLE A 2014	4 Forest Hills Drive	72
20	SOUNDTRACK Straight Outta Compto		15
21	YO GOTTI	The Art Of Hustle	9
22	CHRIS BROWN	Royalty	18
23	JAHEIM BILLES ORKAN/PRIMARY WAYE/BIA	Struggle Love	5
24	DRAKE A If You're Rea	ding This It's Too Late	63
25	LOGIC The Inc	The state of the s	23
	5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24	BREAD WINNERS ASSOCIATION ATT. GG FETTY WAP A ROTATION AND A REV. JACAMAS APPEAL K. MICHAELLE MORE ALLAND, AND A BEAUTY	BREAD WINNESS ASSOCIATION, ATLANTIC, AUG GG FETTY WARP FELTY WARP The Diary REFERENCE FOR A BEAUTY Behind The Madness ASSYSTEPHING. THE WEEKND BEAUTY Behind The Madness ASSYSTEPHING. MITTHEWEEKND BEAUTY Behind The Madness ASSYSTEPHING. MITTHEWEEKND BEAUTY BEHIND What I'm Feelin' MITTHEWEEKND BEAUTY BEHIND WHAT I'm Feelin' MITTHEWEEKND BEAUTY BEHIND WHAT I'm Feelin' MITTHEWEEKND BEAUTY BEAUTY BEHIND WHAT I'M Feelin' MITTHEWEEKND BEAUTY BEAUTY BEHIND WHAT I'M Feelin' MITTHEWEEKND BEAUTY BEAU

LAST WEEK	IS TITLE Artist	WKS.OF CHART
NEW	PURPLE RAIN Prince And The Revolution	1
NEW	WHEN DOVES CRY Prince	1
NEW	LITTLE RED CORVETTE Prince	1
1	ONE DANCE Drake Feat. WizKid & Kyla	3
NEW	KISS Prince And The Revolution	1
NEW	LET'S GO CRAZY Prince And The Revolution	1
NEW	1999 Prince	1
NEW	I WOULD DIE 4 U Prince And The Revolution	1
NEW	RASPBERRY BERET Prince And The Revolution	1
2	WORK RIMANNA Feat, Drake	13
NEW	1 I WANNA BE YOUR LOVER Prince	1
4	NEEDED ME Rihanna WESTBURY ROACHROC NATION	12
NEW	DIAMONDS AND PEARLS Prince And The N.P.G.	1
3	4 OUI Jeremih	19
NEW	U GOT THE LOOK Prince	1
NEW	DARLING NIKKI Prince And The Revolution	1
NEW	ADORE Prince	1
NEW	B EROTIC CITY Prince And The Revolution	1
NEW	7 Prince And The New Power Generation	1
NEW	CREAM Prince And The N.P.G.	1
NEW	1 BABY I'M A STAR Prince And The Revolution	1
NEW	THE BEAUTIFUL ONES Prince And The Revolution	1
NEW	GETT OFF Prince And The N.P.G.	1
NEW	NPG/PAISLEY PARK/WARRIER BROS./RHINO DO ME BABY Prince	1
18	NPG/WARHER BROS/RHING KISS IT BETTER WESTBURY ROAD/ROC NATION Rihanna	4



Royce Rolls

Rapper Royce Da 5'9 (above) tallies his first solo No. 1 on Top R&B/Hip-Hop Albums as his latest set, Lavers, arrives with 15,000 copies sold in the week ending April 21, according to Nielsen Music. The Detroit native previously crowned the chart as one half of hip-hop duo **Bad** Meets Evil (along with Eminem) when the act debuted atop the chart in 2011 with EP Hell: The Sequel. Royce first appeared on the album chart in 2002, with debut set *Rock City* reaching No. 29. The new project's release spurs a No. 77 bow for the MC on the Billboard Artist 100.

The death of **Prince** on April 21 triggers a swell in digital sales from the musician's catalog, driving 20 tracks onto the 25-position R&B Digital Songs tally — the most simultaneously charting titles ever on it (**Rihanna** and **The Weeknd** now slide to second-most, with 12 each). The chart is led by "Purple Rain," with 122,000 downloads, followed by "When Doves Cry," (No. 2, 100,000 downloads) and "Little Red Corvette" (No. 3, 85,000). On the overall 50-position R&B/Hip-Hop Digital Songs chart, Prince lists 26 tracks, surpassing the all-time high of 22 concurrently charting songs by Whitney Houston, achieved the week following her death, in 2012. On Hot Rap Songs,

On Hot Rap Songs, Future logs his 41st charting song as "Wicked" enters at No. 16. The entrance is fueled in part by 4.5 million streams through the week ending April 21, with 61 percent coming from YouTube views.

—Amaya Mendizabal

HOT LATIN SONGS™		
2WKS, LAST THIS TITLE CERTIFICATION Artist	PEAK	WKS.ON CHART
AGO WEEK WEEK PROBUCER (SONGWRITER) IMPRINT/PROMOTION LABEL 1 1 HASTA EL AMANECER NICKY Jam	P05.	LS.
HOT SHOT 3 DUELE EL CORAZON Enrique Iglesias Featuring Wisin	2	1
2 2 3 GINZA DEBUT 1 PRODUCTION OF SHIP STATEMENT OF SHIP SHIP SHIP SHIP SHIP SHIP SHIP SHIP	1	40
3 A SOLO CON VERTE Banda Sinaloense MS de Sergio Lizarraga	2	24
4 4 5 OBSESSIONADO ALITOS FAITURES DE LITOS PARA LES CONTROLOS CONTROLES DE LITOS PARA LIBERTA DE L	4	14
5 5 6 ENCANTADORA HISTORIAN ANALYZE ROSA CONTROLE SUARGAS ERROS C.E. PEYES FOSADO SORY MIDIC LASIN	3	27
7 6 7 BORRO CASSETTE THE STATE OF THE STATE	3	40
6 7 8 TRAIDORA Gente de Zona Featuring Marc Anthony	6	23
9 8 9 PRESTAMELA A MI INFADO CASTANIFICA (EMUNOZ EGURRACO) ANDALUZ/SOAM MUSIC (ATIN	8	10
12 10 BRONCHE DE ORO LA STYLIN ZUNUGA (A ANYUN ANAVARRO) La Trakalosa de Monterrey	10	23
15 II 11 EMBRIAGAME Zion & Lennox	11	11
18 15 12 DG ANDAS EN MI CABEZA Chino & Nacho Feat. Daddy Yankee	12	9
14 18 13 SG TAN FACIL CNCO CNCO CNCO CNCO CNCO CNCO CNCO CNC	13	11
8 9 14 YA TE PERDI LA FE La Arrolladora Banda el Limon de Rene Camacho	7	25
11 14 15 TOMEN NOTA Adriel Favela Featuring Los del Arroyo GERENCIA BOOYSINI MUSIC LATINI	11	19
13 13 DEL NEGOCIANTE Los Plebes del Rancho de Ariel Camacho	11	19
22 16 17 DESDE ESA NOCHE Thalia Featuring Maluma SGEORGE (MADICLADA AGUDELO PURRISE, MARRIGUEO, SGEORGE) SONY MUSIC LATIN	16	10
26 21 18 AG SI NO ES CONTIGO Banda El Recodo de Cruz Lizarraga	18	7
17 20 19 COMO LO HACIA YO Ken-Y & Nicky Jam	14	19
19 17 20 CULPA AL CORAZON DIJORA LEASTANEDA G.R. RODAS (G.R. RODAS J.D. SANTAGRUZ) SONY MUSIC LATIN	8	23
28 26 21 EL PERDEDOR STANDARD COMPANIA CONTRACTOR CONTR	21	7
23 24 NO LO HICE BIEN Los Plebes del Rancho de Ariel Camacho	20	9
34 28 23 CICATRILICES Regulo Caro	23	4
21 23 24 SO SOMBRAS DE AUSTIN Arcangel & DJ Luian April Agrangel & DJ Luian Prina	21	15
25 25 NADIE COMO TU Banda Clave Nueva de Max Peraza Tallet Mostr Group/FONDVISA/MARE	23	11
27 26 QUE CARO ESTOY PAGANDO Los Piebes del Rancho de Ariel Camacho Lisconzalez Terrazzas GG, MERCADO HERMOSHLO, JALGEL VILLAD) (SEL	18	12
24 22 HASTA QUE SE SEQUE EL MALECON JACOB FOREVER JACOB FOREVER JACOB FOREVER	18	17
33 31 28 UNA EN UN MILLON http://www.htm.com/com/com/com/com/com/com/com/com/com/	28	6
30 34 29 CORAZON ACELERAO WISIN BORI (LLIMORERA LUNALLA D'MEILLE PEREZ SOTO, ALRIVERA CLASS) SONY MUSE: LATIN	29	5
49 35 30 ESPERO CON ANSIAS Remmy Valenzuela FORDUTSA/JIMAE	30	3
29 29 31 ME EMPEZO A VALER LUUNA DIAZ (LLUNAZ DIAZ (LLUNAZ DIAZ LUNZ DIAZ LA SEPTIMA BANDA BRANA/FONOVISA/IMAE	27	13
32 VALE LA PENA ROBERTO Tapía (CHAVEZ ESPIROZA) ROBERTO TAPÍA (CHAVEZ ESPIROZA)	27	12
39 39 33 LA OCASION DI Luian 4 Mambo Kings Presentan: De La Ghetto Feat. Arcangel X Ozuna X Anuel DI LUIAN ESEMPER, IL SAMPER (IL CASTILLO, A SANTOS, LE COUNTA MOSACO), EASTMEY SMATRESO) DISCONINEZ DISCONINEZ	33	5
40 38 34 BABY Jencarlos Featuring Lennox ORGENIA DE LENDOX CONTRACTOR DE	34	6
31 32 35 NO SOY UNA DE ESAS Jesse & Joy Featuring Alejandro Sanz	22	19
36 36 SOLO YO Sofia Reyes / Prince Royce Warner Lathauson, S.EFFMAN, S.REVES, SARKS WARNER LATHAU	36	6
35 37 EN ESTA NO ASAQUEIRO (NISCHIARIEL, GARCIA, A.BAQUEIRO) SUNY MESIC CATIN	32	13
- 43 38 SHALALALA Tito "El Bambino" in FRI	38	2
38 42 39 PERO SIN ENAMORARSE Jesus Ojeda y Sus Parientes OSCOS SOL/FONOVISA/JUME	35	8
20 30 40 FUISTE MIA GERATO OFTIZ BAD SINJELISON MUSIC LATIN	20	5
NEW 41 PANDA Almighty Featuring Farruko AFBON FIBER	41	1
NEW 42 AY MI DIOS IAMChino Featuring Pitbull, Yandel & Chacal Websering Seaturing Postulin, Yandel & Chacal Websering Seaturing Williams Seaturing Seaturing Seaturing Seaturing Seaturing Seaturing Seaturing Seaturing Sea	42	1
37 40 43 ELERROR DELITION OF THE PROPERTY OF T	26	16
- 47 44 AMARTE ES HERMOSO LIGIGADO LA CIALA SAUEZDA LOS HURACANES DE NORTE GARMEN	44	2
44 45 45 YA LO SUPERE LOS Plebes del Rancho de Ariel Camacho LIGORIZATEZ TERRAZAS ADEL VILLAR (LL.DIAZ) DEL	42	5
42 41 46 LA LLAMADA DE MI EX Chiquito Team Band (Ha) BARRERAS SOTIO) Chiquito Team Band PLANET RECORDS	29	14
- 44 NOT A CRIME (NO ES ILEGAL) Play-N-Skillz x Daddy Yankee NOT LISTED (NOT LISTED (NOT LISTED) PLATEMYSONY MUSIC LATIN	44	2
46 46 48 YO QUISIERA ENTRAR Ariel Camacho y Los Plebes del Rancho LLIGORIZALEZ TERBAZAS (ILCHAVEZ ESPIRICZA)	40	8
NEW 49 YO TE RECUERDO Juan Gabriel Featuring Marc Anthony FONOVIEW/UMLE	49	1
- 49 50 RUMBO A MAZA Los Titanes de Durango STANICHEZ AVON (S.SANICHEZ AVON)	49	5

AST EEX	THIS	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LAREL	WKS.ON CHART
OT HOT BUT	0	LA SEPTIMA BANDA A Todo Volumen	1
1)	2	JULION ALVAREZ Y SU NORTENO BANDA MIS IÓXIOS, Hoy MIS A INIGOS PER FONCOVISA/UMALE	2
2	3	LOS PLEBES DEL RANCHO DE ARIEL CAMACHO Recuerden M Exilo	7
EW	4	VARIOUS ARTISTS We Love Disney	1
3	6	GG JUAN GABRIEL LOS DUO 2	19
5	6	JUAN GABRIEL △ LOS DUO	63
4	7	BANDA SINALOENSE MS DE SERGIO LIZARRAGA QUE Bendicion	11
6	8	VARIOUS ARTISTS Las Bandas Romanticas de America 2016	13
9	9	SELENA CAPITOL LATEL/UMEE Lo Mejor de	56
8	10	JULION ALVAREZ Y SU NORTENO BANDA LECCIONES PARA EL CORAZON DI SAJUNILE.	38
RE	1	HELEN OCHOA Si Yo Fuera Un Chico	2
7	12	LOS TUCANES DE TUULANA Comidos Time, Season Two. Los Implacables	7
27	В	PS HUOS DE BARRON Lo Que Pesa Mi Palabra	5
10	14	ARIEL CAMACHO Y LOS PLEBES DEL RANCHO Habiernos	24
EW	15	JAY PAREZ AND THE BAND Un Amigo Tendras	1
12	16	MARCO ANTONIO SOLIS 15 Inolvidables	76
13	17	JOAN SEBASTIAN Mis Numero 1 Gracias Por Tanto Amor	11
4	18	PITBULL Dale	40
15	19	LOS ANGELES AZULES Y Juntos Por La Cumbia	14
8	20	PESADO Tributo A Los Alegres de Teran	11
EW	21	TRAVIEZOZ DE LA ZIERRA Alto Al Fuego	1
6	22	ANA GABRIEL Mi Regalo, Mis Numero 1	49
23	23	CALIBRE 50 Lo Mejor de	60
0.	24	BANDA SINALOENSE MS DE SERGIO LIZARRAGA EN VIVO	34
32	25	MARC ANTHONY A 3.0	128

AST PEEK	THIS	TITLE Artist	WKS. OF CHART
IEW	0	GG DURLE EL CORAZON Envique Iglesias Feat. Wish	1
2	2	OBSESIONADO Farruko	14
1)	3	HASTA EL AMANECER LA INDUSTRIA/SCRY MUSIC LATIN	14
4	0	EMBRIAGAME Zion & Lennox	10
5	5	TRAIDORA Gente de Zona Feat, Marc Anthony	21
3	6	PRESTAMELA A MI ANDALUZ/SONY MUSIC LATIN Calibre 50	11
7	0	BRONCHE DE ORO La Trakalosa de Monterrey	15
8	8	TAN FACIL CNCO	8
11	9	ANDAS EN MI CABEZA Chino & Nacho Feat. Baddy Yankee	8
6	10	SOLO CON VERTE Banda Sinaloense MS de Sergio Lizarraga	23
9	11	ENCANTADORA Yandel	27
12	12	TOMEN NOTA Adriel Favela Feat. Los del Arroyo	15
18	13	SI NO ES CONTIGO Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE	5
13	14	GINZA J Balvin	40
10	15	VATE PEROLLA FE La Arrolladora Banda el Limon de Rene Camacho	23
17	16	NADIE COMO TU Banda Clave Nueva de Max Peraza	11
16	17	POR QUE TERMINAMOS? Gerardo Ortiz	21
15	18	CULPA AL CORAZON Prince Royce	24
23	19	CORAZON ACELERAO Wisin	5
14	20	ME EMPEZO A VALER La Septima Banda	14
24	2	EL PERDEDOR Maluma	6
22	22	BABY Jencarlos Featuring Lennox	10
20	23	50 SOMBRAS DE AUSTIN Arcangel & DJ Lulan	15
21	24	VALE LA PENA Roberto Tapia	13
33	25	COMO LO HACIA YO Ken-Y & Nicky Jam	19



Iglesias Ignites With 'Corazon'

Enrique Iglesias (above) blasts onto the Latin Airplay chart at No. 1 with new single "Duele el Corazon" (featuring **Wisin**), scoring the highest single-week audience for a song since 2008, with 18.6 million audience impressions earned in the frame ending April 24, according to Nielsen Music.

The previous higher week was racked up on Dec. 6. 2008, by Luis Fonsi's "No Me Doy por Vencido" (No. 1 on Latin Airplay, with 20 million audience).

The No. 1 debut is Iglesias' fourth chart-topping bow and becomes the 17th overall song to start atop the tally since the list began in 1994.

On Hot Latin Songs, which blends airplay, sales and streams, "Duele" arrives at No. 2, trailing **Nicky Jam**'s "Hasta el Amanecer." While Iglesias beat Jam in both airplay and download sales, Jam still has a significant lead in streams, which keeps him atop the overall chart.

"Duele" is one of only three songs to debut in the top two of Hot Latin Songs since the list shifted to a hybrid methodology in 2012. Prince Royce's "Darte un Beso" debuted at No. 2 in 2013, and **Maná**'s "Mi Verdad" (featuring **Shakira**) arrived at No. 1 in 2015.

Meanwhile, regional Mexican group **La Septima Banda** crowns Top Latin Albums, earning its first No. 1, as *A Todo Volumen* arrives with 2,000 units sold in the week ending April 21.

Lastly, Elvis Crespo rises 2-1 on Tropical Airplay with "Escapate" (featuring **Grupo Mania**) giving him his 13th career No. 1 on the chart (while Grupo Mania earns its sixth No. 1).

—Amaya Mendizabal

MKS. IGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	AFTIST IMPRINT/PROMOTION LABEL	PEAK POS.	WKS.ON CHART
1)	1	1	TRUST IN YOU PAMABURY (L'CAIGLE PAMABURY M.R.FARREN)	Lauren Daigle	1	36
2	2	2	TELL YOUR HEART TO BEAT AGAIN	Danny Gokey	2	20
3	3	3	GOOD GOOD FATHER R. CORPERMAN (LEAN BARRETT, LBROWN)	Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG	1	30
4	4	4	OCEANS (WHERE FEET MAY FAIL)	HILLSONG/SPARROWCAPITOL CMG	1	136
6	5	5	IT'S NOT OVER YET TEDD 1. U.SMALLBONE B.GLOVER TJJORNHOM.	for KING & COUNTRY KRICTORO FERVENT/WORD-CURB	5	30
7	6	6	JUST BE HELD MAMILER (MHALLEHERMS, MWEST)	Casting Crowns BEACH STREET/REURION/PLG	3	43
10	8	0	BREATHE CCOPELIN (LDIAZ,LL.SM/TH,ZW000)	Jonny Diaz	7	23
8	7	8	THE RIVER CWEDGEWORTH (LEELIZ, CWEDGEWORTH, LSILVERBERG)	Jordan Feliz	2	34
9	9	9	YOU ARE LOVED CBROWN (CALEVELAND), WILLIAMS, LZEGAN, LSONA)	Stars Go Dim	7	32
13	10	10	GOD IS ON THE MOVE LESKELIN (M.HOWARD, E.WELIAMS, LESKELIN, TWOOD)	7eventh Time Down	10	15
12	11	11	IF WE'RE HONEST LESKELIN (K.BATTISTELL) LPARDO, M.E.REED)	Francesca Battistelli	11	15
14	12	12	MOVE (KEEP WALKIN') CSTEVERSJORYMAC (LMCKEEHAN B-FOWLER CSTEVERS)	TODYMAC FOREFRONT/CAPITOL CMG	12	13
16	13	B	EVERYTHING COMES ALIVE LBROILEEWEE (CAMULLIGAN, LBROINLEEWE)	We Are Messengers	13	14
17	14	14	DIAMONDS CWEDGEWORTH (LINGRAM, M. BRONLEEWE, LISTEINGARD)	Hawk Nelson	14	14
18	16	15	ALONE B.FOWLER (H.MILLER, B.FOWLER, T.M.CKEEHAN, T.M.CKEEHAN)	Hollyn Featuring TRU	11	27
29	15	16	STAND IN THE LIGHT SMOCCHO (LAUREN CHRISTY, SMOCCHO)	Jordan Smith	11	7
20	18	1	CHRIST IN ME B.HERMS (JLAMP, B.HERMS) STO	Jeremy Camp	17	11
21	22	18	EVER BE ECASH (ICHELIGENTHALIG.WILSON,C.GREELY.B.STRAND)	Aaron Shust	18	12
27	27	19	EYE OF THE STORM Ryan Stevens	on Featuring GabeReal	19	6
5	20	20	HAPPINESS IDOVSTHEWORLD (W.RIMEHART, W.RIMEHART)	NEEDTOBREATHE ATLANTIC/WORD-CURB	5	3
25	24	21	REMEMBER Passion Feat. Brett You	inker & Melodie Malone	18	13
26	23	22	WHEN I'M WITH YOU SMOSLEY (BEALHOUNLEALHOUN,SMOSLEY)	Citizen Way	22	11
35	33	23	NEVER TOO FAR GONE C.WEDGEWORTH () A ELIZ, JAHGRAM, C.WEDGEWORTH)	Jordan Feliz	23	5
28	28	24	YOUR LOVE AWAKENS ME RIOPLEY (PONICHAMAC QUILALA)	Phil Wickham	24	6
	17	25	SAVIOR'S SHADOW SHENDRICKS (LL.ALEXANDER, LR.STEWART, B.SHELTON) WAR	Blake Shelton	17	2

MKS. AGO	LAST WEEK	THIS WEEK	TITLE CERTIFICATION PRODUCER (SONGWRITER)	Artist imprint/promotion label	PEAK POS.	WKS.ON CHART
1.	1	0	WANNA BE HAPPY?	Kirk Franklin FO YO SOUL/REA/REA INSPIRATION	1	34
2	2	2	WORTH ALBROWN, ISAVAGE (ALBROWN)	Brown & group ther APY	1	52
3	3	3	INTENTIONAL TIGHEENE NIN AVE DAR (TIGHEENE)	Travis Greene	1	51
8	7	4	THE ANTHEM OLIMMBROUGHT COLLANEY OF SEELEY, LIFUNT, L, WEBBER)	Todd Dulaney	4	31
4	4	5	123 VICTORY KERANICINI, SMARTIN (KERANICINI, L.PARKER)	Kirk Franklin FD YO SOUL/BCA/BCA INSPIRATION	4	23
5	5	6	PUT A PRAISE ON IT Tasha Cobbs	Featuring Kierra Sheard	5	22
6	6	0	I'M YOURS KLBOWIELLCARTER (CLIHOBBS)	Casey J MARQUIS BOONE/TYSCOT	5	34
7	8	8	I'M GOOD RJERKINS-IRJERKINS-JAHSTINT-BOWMAN, JR., MARINANS, JR., LWAR	Tim Bowman Jr.	4	43
10	10	9	YOU'RE MIGHTY LUHARSTON,E.DAVIS J.J., H.	airston & Youthful Praise	9	23
13	11	10	BETTER CLAWRENCE H.WALKER (LCLAY BORN, H.WALKER, G.HATCHE	Hezekiah Walker	9	7
16	13	0	BE LIKE JESUS CHADDON,M.HODGE (D.HADDON)	Deitrick Haddon	11	12
11	9	12	LIVE AJKUNDSEY (MUSAPPISJONES)	Marvin Sapp	9	13
	15	13	#YDIA LIBUHOSKINS (L.B.HOSKINS, LIENKINS & SANDERS)	Zacardi Cortez	13	2
14	14	14	I'LL BE THE ONE M.BOGNE.C.CARTER (K.A.,DOCK.C.MOCRE)	Bri (Briana Babineaux)	13	24
12	12	15	MADE A WAY TGREENEY, NAVELAR (TGREENE)	Travis Greene	12	19
15	16	16	SPIRIT BREAK OUT William McDow	ell Feat. Trinity Anderson	14	14
17	17	17	ONE WAY E.DAWKINS.K.C.KRIGHT (E.DAWKINS.K.C.KRIGHT)	Tamela Mann	15	12
18	18	18	YOU'RE BIGGER	Jekalyn Carr	17	6
19	19	19	77 11 12 11 11 11 11 11 11 11 11 11 11 11	r Feat. Anthony Hamilton	16	10
NE	w	20		Vilson Feat, Roderick Giles & Grace	20	1
24	20	21		APy Feat. Doretha 'Dodi' Sampson	20	4
20	21	22	YOUDOLLY,LW,BOYD LLDOLLY,LW,BOYDS	Jermaine Dolly	19	11
22	22	23	THANK YOU THANK YOU JESUS	Chicago Mass Choir	18	13
21	23	24	IT WILL BE ALRIGHT	Alexis Spight	20	9
-	25	25	I NEED YOU DAKCCLURKIN (QAKCCLURKIN)	Donnie McClurkin	25	2

LAST WEEK	THIS WEEK	ARTIST Title IMPRINT/DISTRIBUTING LABEL	WKS ON CHART
71	1	JOEY + RORY Hymns	11
2	2	LAUREN DAIGLE How Can It Be	55
4	i	BETHEL MUSIC Have It All: Live At Bethel Church	6
9	0	THIRD DAY Lead Us Back: Songs Of Worship	60
7	5	VARIOUS ARTISTS WOW Hits 2016	30
5	6	NEWSBOYS Love Riot	7
3	,	TOBYMAC This Is Not A Test	37
10	8	VARIOUS ARTISTS WOW Hits: 20th Anniversary WORD-CURB/SONY MUSIC/PEG	5
(15)	9	CASTING CROWNS Thrive	114
HOT SHOT DEBUT	10	PHIL WICKHAM Children Of God	1
6	11	JEREMY CAMP STOLEN PRIDE/SPARROW/CAPITOL CMG	63
3	12	FOR KING & COUNTRY RUN WILD. LIVE FREE. LOVE STRONG.	84
23	13	STEVEN CURTIS CHAPMAN Worship And Believe	7
36	14	GG SANDI PATTY Forever Grateful	3
19	15	JESUS CULTURE JESUS CULTURE/SPARROW/CAPITOL CMG	14
11	16	DANNY GOKEY Hope In Front Of Me	76
14	17	AMY GRANT Be Still And Know Hymns & Faith	42
12	18	ELEVATION WORSHIP Here As In Heaven	11
21	19	FRANCESCA BATTISTELLI If We're Honest	105
24	20	HILLSONG UNITED Empires	48
17	21	SOUNDTRACK God's Not Dead 2	5
RE	22	GUY PENROD Live: Hymns & Worship	8
26	23	NF Mansion	56
40	24	JASON CRABB Whatever The Road	13
27	25	CHRIS TOMLIN Love Ran Red	78

LAST WEEK	THIS	ARTIST Title IMPRINT/DISTRIBUTING LABEL	WKS ON CHART
NEW	0	TODD DULANEY A Worshipper's Heart	1
1	2	KIRK FRANKLIN Losing My Religion	24
3	3	VARIOUS ARTISTS WOW Gospel 2016 MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA	12
2	4	ANTHONY BROWN & GROUP THERAPY Everyday Jesus KEY OF A/VMAN/TYSCO1/TASEIS	40
5	5	TASHA COBBS One Place: Live	35
6	6	TRAVIS GREENE The Hill	25
7)	,	WILLIAM MCDOWELL Sounds Of Revival: Live	13
8	8	BRI (BRIANA BABINEAUX) Keys To My Heart	4
4)	9	JONATHAN NELSON Fearless	5
EW	10	CHICAGO MASS CHOIR We Give You Praise	1
9	•	VARIOUS ARTISTS WOW Gospel 2015 MOTOWN GOSPEL MORO-CURBURCA INSPIRATION RCA	64
15	12	JONATHAN MCREYNOLDS Life Music: Stage Two	31
13	13	DEITRICK HADDON Masterpiece	24
14	14	CHARLES JENKINS & FELLOWSHIP CHICAGO Any Given Sunday	58
12	15	CASEY J The Truth	51
RE	16	MARQUIS BOORE, TYSCOT, TASEIS DR. ALYN E. WALLER PRESENTS ENON TABERNACLE The Experience	14
16	17	ENON TABERINACLE MARVIN SAPP You Shall Live	47
RE	18	VARIOUS ARTISTS God Cares For U: Give Him Glory	11
20	19	GG BRIAN COURTNEY WILSON WORTH Fighting For	54
11	20	TAKE 6 Believe	4
18	21	VARIOUS ARTISTS Billboard #1 Gospel Hits	63
17	22	VARIOUS ARTISTS Maranthal Music Top 25 Gospel Praise Songs	23
RE	23	MARIANATHAI/CAPITOL CMG DONALD LAWRENCE & THE TRI-CITY SINGERS The Best Of	7
21	24	ERICA CAMPBELL Help 2.0	52
22	25	VARIOUS ARTISTS Icon: Gospel Worship	33



Dulaney Gets A Hit

Singer-songwriter Todd Dulaney (above) bounds onto Top Gospel Albums at No. 1 with his first leader. A Worshipper's Heart. The set sold 4,000 copies in the week ending April 21, according to Nielsen Music. Aiding its profile is lead single "The Anthem," which tops Gospel Airplay for a second week and reaches the Hot Gospel Songs top five (7-4).

The new set is Dulaney's sophomore album. His debut LP, Pulling Me Through, was released twice, in 2011 and 2013, and peaked at Nos. 43 and 23 on Top Gospel Albums, respectively.

Dulaney, 32, grew up as both a musician and athlete and was drafted by the New York Mets. He played professional ball for five years before starting his singing career. "While playing in the Mets organization, I shared with some teammates that I occasionally sing," Dulaney tells Billboard. "The guys thought it would be funny if they told the coaching staff. So one morning during spring training they asked me to sing the national anthem. Afterward, everyone stopped and asked, 'What are you doing here?' That was the very beginning of my transition toward music."

Now, Dulaney is happy to be doing scoreboardwatching of a different kind, for his music. "For years, I've seen people climb the acclaimed Billboard charts," he says. "But for my name to appear on them is surreal. And to be No. 1 feels like I'll just wake up any moment now and it will have all been a dream." -Jim Asker

The Chainsmokers Conquer

dominate Hot Dance/ Electronic Songs in 2016, rising 2-1 with "Don't Let Me Down" (featuring Daya). Of the 19 chart weeks thus far in the calendar year, the DJ duo of **Andrew Taggert** and Alex Pall has spent 15 of them at No. 1. First, the twosome enjoyed 14 weeks on top, beginning Jan. 9, with "Roses" (featuring Rozes). Now "Don't Let Me Down" takes over as the top Digital, Streaming and Airplay Gainer. The No. 1 track on Dance/Electronic Digital Songs, Dance/ Electronic Streaming Songs and Dance/Mix Show Airplay, the track sold 71,000 downloads (up 31 percent), drew 11 million domestic streams (up 23 percent) and gathered 48 million all-format airplay impressions (up 26 percent) in the tracking week,

On Top Dance/Electronic Albums, another DJ duo, Black Audio, debuts at No. 1 for a third time as Material arrives with 3,000 sold. The team of Davev Havok and Jade Puget (who are also members of rock band AFI) opened at No. 1 in September 2007 with *Cexcells* and September 2012 with Bright Black Heaven.

Songs, veteran Swedish DJ StoneBridge (real name: Sten Hallstrom) scores his first No. 1 with "If You Like It," featuring Elsa Li Jones, who lands her first leader (on her first try). It's StoneBridge's third chart entry and first since 2010's "The Morning After" (with Dayeene), which reached No. 25, his prior best peak. Remixes from Serbsican, Boian and Evil Twin. among others, helped "If" infiltrate the No. 1 spot.

AST EEK	THIS	ARTIST CERTIFICATION TITLE IMPRINT/DISTRIBUTING LABEL	WES ON CHART
EW	0	BLACK AUDIO Material	1
EW	2	JOHN CARPENTER John Carpenter's Lost Themes II	1
EW	3	MADONNA Like A Virgin & Other Big Hits! (EP)	1
1	4	PET SHOP BOYS Super	3
4	3	THE CHAINSMOKERS Bouquet (EP)	26
RE	6	ZEDD True Colors	39
6	7	VARIOUS ARTISTS Now That's What I Call A Workout 2016 SONY MUSIC/UNIVERSAL/UME	18
8	8	MAJOR LAZER Peace Is The Mission	47
2)	9	TIM HECKER Love Streams	2
5)	10	ALINA BARAZ & GALIMATIAS Urban Flora (EP)	49
EW	•	SNAKEHIPS All My Friends (EP)	1
10	12	UNDERWORLD Barbara Barbara, We Face A Shining Future	5
9	13	SKRILLEX & DIPLO Skrillex And Diplo Present Jack U	61
RE	14	SOUNDTRACK We Are Your Friends	13
EW	15	JUSTIN MARTIN Hello Clouds	1
EW	16	JOHN FRUSCIANTE Foregrow (EP)	1
RE	17	RUFUS DU SOL SWEAT IT OUTLYFOREIGN FAMILY COLLECTIVE Bloom	2
RE	18	MYSTERY SKULLS Forever	4
14	19	DISCLOSURE Caracal	30
15	20	PURITY RING Another Eternity	60
RE	21	YEARS & YEARS POCYCOR/INTERSCOPE/IGA Communion	27
EW	22	VARIOUS ARTISTS Festival Favorites 2016	1
18	23	JAMIE XX In Colour	47
19	24	CALVIN HARRIS Motion	72
23	25	COM TRUISE Silicon Tare	3

LAST WEEK	THIS WEEK	TITLE Artist	WKS.O CHAR
0	0	DON'T LET ME DOWN The Chainsmoker's Feat. Daya	8
2	2	I TOOK A PILL IN IBIZA Mike Posner	13
5	3	ME, MYSELF & I G-Eazy x Bebe Rexha	10
4	4	STAY URIPA/RCA Kygo Feat. Maty Noyes	10
3	5	RUNNING WILD Morgan Page Feat. Oddictions & Britt Daley	12
7	6	LIGHT IT UP Major Lazer Feat. Nyla & Fuse ODG	10
6)	7	RUNAWAY Bright Lights Feat. 3LAU	16
11	8	CAKE BY THE OCEAN DNCE	15
10	9	NEVER BE LIKE YOU Flume Feat. Kai	7
9	10	MIDDLE DJ Snake Feat. Bipolar Sunshine	16
13	0	LOVE YOURSELF Justin Bieber	18
17	12	WORK FROM HOME Fifth Harmony Feat, Ty Dolla Sign	7
19	ß	FADED Alan Walker	3
15	14	WORKING FOR IT ZHU x Skrillex x THEY	11
24	15	GG NEVER FORGET YOU Zara Larsson & MNEX	7
14	16	NO Meghan Trainor	6
21	17	HEY Fais Feat. Afrojack	4
16	18	FAST CAR JONAS BLUE CAPITOL Jonas Blue Feat. Dakota	7
12	19	I CAN BE SOMEBODY Deorro Feat. Erin McCarley	20
8	20	WORK WESTBURY ROAD/ROC NATION Rihanna Feat. Drake	12
18	21	PILLOWTALK Zayn	10
20	22	BLUE SKY Feenixpawl & Jason Forte Feat, Mary Jane Smith	12
25	23	THE RIGHT SONG. Tiesto + Oliver Heldens Feat. Natalie La Rose	11
23	24	CATCH ME Yellow Claw & Flux Pavilion Feat. Naaz	8
26	25	MY HOUSE Flo Rida	13

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HOT DANCE/ELECTRONIC SONGS™

NEVER FORGET YOU

LEAN ON A

NEVER BE LIKE YOU

FADED

FAST CAR

INSIDE OUT

CANDYMAN

I WANNA KNOW

IF YOU LIKE IT

ONE NIGHT

PIECE OF ME

KEEP IT MELLO

IN THE MORNING

THE POP KIDS

IT'S STRANGE

BREATHE

SO HAPPY

LONE DIGGER

FEEL THIS WAY

BLACKOUT

THE TOUCH

SWEET LOVIN'

SMOKE FILLED ROOM

TAKES MY BODY HIGHER

HEADING HOME

NOW THAT I'VE FOUND YOU

PARADISE

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25 27

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27 30 31

30 29 33

31 33 34

44 45 35

41 40

23 21

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NEW

NEW

RE-ENTRY

43

37 41

NEW

22

32 28

46 32 THE DG AG SG DON'T LET ME DOWN The Chainsmokers Feat. Daya

HKE A DAVEY ELARSS

Zara Larsson & MNEK

Flume Featuring Kai

Jonas Blue Featuring Dakota

ZHU x Skrillex x THEY

Kygo Featuring Maty Noyes

Zedd & Aloe Blacc

Matoma & Astrid S

Benny Benassi & Chris Brown

Kygo Featuring Kodaline

Fais Featuring Afrojack

Gryffin Featuring Josef Salvat

Martin Garrix Feat, John & Michel

Marshmello Featuring Omar LinX

Louis The Child Featuring k.flay

Caravan Palace

Tony Moran Featuring Jason Walker

WTS Featuring Gia

MK & Becky Hill

Sheila Gordhan

Pet Shop Boys

Seeb Featuring Neev

Philip George & Dragonette

Tritonal Featuring Steph Jones

Shoffy Featuring Lincoln Jesser

Sigala Featuring Bryn Christopher

ZHU

Nytrix Featuring Dev

StoneBridge Featuring Elsa Li Jones

DJ Snake Featuring Bipolar Sunshine

The Chainsmokers Featuring Rozes

Major Lazer & DJ Snake Featuring MO

Major Lazer Featuring Nyla & Fuse ODG

Robin Schulz Featuring Francesco Yates

Cheat Codes x Kris Kross Amsterdam

The Chainsmokers Featuring Charlee

Dillon Francis & Kygo Feat. James Hersey

Alesso Featuring Nico & Vinz

IN MY ROOM Yellow Claw & DJ Mustard Feat. Ty Dolla \$ign & Tyga

THE BUZZ Hermitude Feat. Big K.R.I.T., Mataya & Young Tapz

I'M IN CONTROL
AlunaGeorge Featuring Popcaan

KILL THE LIGHTS Alex Newell, Jess Glynne & DJ Cassidy With Nile Rodgers

LA LA LAND DVBBS & Shaun Frank Featuring Delaney Jane

THE RIGHT SONG Tiesto + Oliver Heldens Feat. Natalie La Rose

THE LITTLE THINGS

Big Gigantic Feat. Angela McCluskey

CHEWIX IX KER STONE RELIGIOUS WORTH AND STREET REST. STEWARTS

RUNNING OUT
ASTRID S, MATOMA (S.STRAETE LAGERGREN, A.SMEPLASS)
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23 7

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23 3

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44 1

27 19

46

37 6

Mako

KOLAJ



5, ranked by radio airplay audience impression sales activity for the first time. TOP DANCE/ELI week's most popular current songs ranked by i ometheus Global Media, LLC and Nielsen Music,

s most popular current dance/electronic s or songs receiving widespread airplay and. 0's top 100. DANCE/MIX SHOW AIRPLAY: Complete rules and explanations. © 2016,

DANCE CLUB SONGS™							
LAST THIS WEEK	TITLE Artist	WKS ON CHART					
2 0	IF YOU LIKE IT StoneBridge Feat. Elsa Li Jones	10					
0 0	GG WALKING ON A DREAM Empire Of The Sun	18					
0 0	ONE NIGHT WTS Feat. Gia	9					
3 4	WORK WESTBURY ROAD/ROC NATION Rihanna Feat. Drake	9					
8 5	PIECE OF ME MK & Becky Hill	7					
11 6	ALL MY FRIENDS Snakehips Feat. Timashe & Chance The Rapper HOFFMAIN WEST/OLIVER DICK INSON AND JAMES DAVID/RCA	6					
12 0	SMILE Shella Gordhan	8					
9 8	ELECTRIC WALK FROM BEYOND TOMORROW Nytrix Feat. Dev	9					
14 0	COMING OVER Dillon Francis & Kygo Feat, James Hersey	5					
10 10	YOUTH Troye Sivan	12					
11	THE POP KIDS Pet Shop Boys	8					
16 12	SO HAPPY Tony Moran Feat, Jason Walker SUGAR HOUSE/JASON WALKER	4					
15 B	FEEL THIS WAY Philip George & Dragonette	6					
6 14	SOMETHING ABOUT YOU Da BUZZ	9					
17 15	UNDER THESE LIGHTS Xenia Ghali	6					
19 16	INSANE Ro-Mina & Christiano Jordano	6					
5 17	FEBRUARY (OUR LAST KISS) Joe Gauthreaux Feat. Abigall	10					
22 18	DON'T LET ME DOWN The Chainsmokers Feat. Daya	4					
18 19	ONE BY ONE Glovibes + Luciana	10					
25 20	GET ON UP Aristofreeks Feat, Next Step & Karthy Sledge	5					
3 2	NO GOOD Joe Maz & Scotty Boy Feat. Krista Richards	4					
24 22	I TOOK A PILL IN IBIZA Mike Posner	6					
33 23	BULLETPROOF NERVO Feat. Harrison Miya	3					
30 24	BLINDFOLDS Rilan Feat. Naz Tokio	4					
35 25	UNWRITTEN Veronica Bravo Feat, Dave Aude	3					
27 26	WAIT Vinny Vero & Mykal Kilgore	10					
38 27	WHOLE LOTTA LOVIN' DJ Mustard Feat. Travi\$ Scott	3					
21 28	I'M COMING BACK Terri B!	7					
39 29	WORK FROM HOME Fifth Harmony Feat. Ty Dolla \$ign sycoytexic	3					
13 30	FAST CAR JONAS Blue Feat. Dakota	11					
26 31	I'M FEELIN' YOU KC And The Sunshine Band Feat. Bimbo Jones SUNSHINE	11					
28 32	LOVE OVERDOSE Nikki Lund vs. North2South	12					
23 23	KEEP TALKING Mutt Davey & Sommburn Feat. Molly Bancroft SOMM: THING LIMITED	9					
50 34	HYMN FOR THE WEEKEND Coldplay PARLOPHONE, ATLANTIC	2					
42 35	T.U.T.P. (TURN UP THE PARTY) DirtyFreqs & Vassy	2					
37 36	MIDDLE DJ Snake Feat. Bipolar Sunshine	11					
36 37	ME, MYSELF & I G-Eazy x Bebe Rexha	5					
45 38	MUSIC FEELS BETTER Alexa Aronson Feat. Snoop Dogg	2					
29 39	FORMATION Beyonce	8					
48 40	LOOK UP TO THE SKY Win Marcinak	2					
43 41	NO! CID	3					
41 42	TOUCH DOWN lakopo Feat. Shaggy	6					
HOT SHOT DEBUT 43	STRUT (FIERCE) Che'Nelle	1					
NEW 44	BELIEVE Merlin Moon	1					
NEW 45	NIGHT SHIFT Sol N Beef	1					
46 46	HANDS TO MYSELF Selena Gomez	7					
NEW 47	NO Meghan Trainor	1					
NEW 48	I'LL SLEEP WHEN I DIE The Kissboyz	1					
32 49	SOUND OF YOUR HEART Shawn Hook	13					

Bullets indicate titles with greatest weekly gains.

- greatest weekly gains.

 Album Charts

 Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

 All A certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multiplatinum level.

 All A certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multiplatinum level.

 Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).

- △ Latin albums certification for Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

- Digital Songs Charts

 RIAA certification for 500,000 paid downloads and ondemand streams where 100 streams equal 1 download (Gold).
- (GOID). RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal Numeral noted with Platinum Symbol indicates song's multiplatinum level.

- PS (PaceSetter for largest %
- PS (PateSetter for largest % album sales gain)
 GG (Greatest Gainer for largest volume gain)
 DG (Digital Sales Gainer)
 AG (Airplay Gainer)
 SG (Streaming Gainer)

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CONCERT GROSSES							
	GROSS PER TICKET PRICE(S)	ARTIST VENUE ATTENDANCE DATE CAPACITY	PROMOTER				
1	\$14,759,300 (£10,282,965) \$136.36/\$50.24	ADELE 02 ARENA, LONDON 126,043 MARCH 15-16, 18-19, 21-22, APRIL 4-5 EIGHT SELLOUTS	ITB				
2	\$11,231,300 (196,097,708 PESOS) \$113.86/\$21.76	COLDPLAY, LIANNE LA HAVAS, XIMENA SARIÑANA FORO SOL, MEXICO CITY 195,192 APRIL 15-17 THREE SELLOUTS	LIVE NATION, OCESA-CIE				
3	\$8,119,590 (£5,708,895) \$106.67/\$64	MUSE, NOTHING BUT THIEVES, PHANTOGRAM 02 ARENA, LONDON APRIL 3, 11-12, 14-15 FIVE SELLOUTS	SJM CONCERTS				
4	\$6,619,890 (96,856,320 PESOS) \$95.66/\$47.84	COLDPLAY, LIANNE LA HAYAS, HANA ESTADIO ÚNICO CIUDAD DE LA PLATA, BUENOS AIRES MARCH 31-APRIL 1 TWO SELLOUTS	LIVE NATION, T4F-TIME FOR FUN				
5	\$5,582,620 (21,097,824 REAIS) \$171.99/\$52.92	MAROON 5, DASHBOARD CONFESSIONAL ALLIANZ PARQUE, SÃO PAULO, BRAZIL 91,528 MARCH 17, 19 TWO SELLOUTS	LIVE NATION, T4F-TIME FOR FUN				
6	\$4,828,810 (16,370,237 NUEVOS SOLES) \$203.53/\$44.25	COLDPLAY, LIANNE LA HAVAS, GALA BRIÊ ESTADIO NACIONAL, LIMA 43,720 APRIL 5 SELLOUT	LIVE NATION, ARTES PERU				
7	\$4,645,550 (16,691,750 REAIS) \$189.25/\$55.66	COLDPLAY, LIANNE LA HAVAS, TIÊ ESTÁDIO DO MARACANÃ, RIO DE JANEIRO SPIRIL 10 SELLOUT	LIVE NATION, T4F-TIME FOR FUN				
8	\$4,641,260 \$150/\$105/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND BARCLAYS CENTER, BROOKLYN, N.Y. 33,248 TWO SELLOUTS	BROOKLYN EVENTS CENTER				
9	\$4,539,380 (3,046,830,300 PESOS) \$193.68/\$38.74	COLDPLAY, LIANNE LA HAVAS, MARÍA COLORES ESTADIO NACIONAL, SANTIAGO APRIL 3 SELLOUT	LIVE NATION, T4F-TIME FOR FUN				
10	\$4,093,280 (15,053,520 REAIS) \$184.90/\$65.26	COLDPLAY, LIANNE LA HAVAS, TIÊ ALLIANZ PARQUE, SÃO PAULO, BRAZIL APRIL 7 SELLOUT	LIVE NATION, T4F-TIME FOR FUN				
11	\$3,532,820 (10,793,620,000 PESOS)	COLDPLAY, LIANNE LA HAVAS, ELSA Y ELMAR ESTADIO EL CAMPÍN, BOGOTÁ 41,376	LIVE NATION, OCESA-CIE				
12	\$147.29/\$29.46 \$2,279,549 (40,042,330 PESOS)	APRIL 13 SELLOUT PA'L NORTE: LOS FABULOSOS CADILLACS, CAIFAN PARQUE FUNDIDORA, MONTERREY, MEXICO 40,236	ES & OTHERS OCESA-CIE				
13	\$178.76/\$39.28 \$2,113,030 (7,578,340 REAIS)	APRIL 15-16 71,130 TWO DAYS MAROON 5, DASHBOARD CONFESSIONAL PARQUE DE EXPOSIÇÕES, SALVADOR, BRAZIL 35,385	LIVE NATION, T4F-TIME FOR FUN				
14	\$139.41/\$55.77 \$2,083,950 (7,561,458 REAIS)	MARCH 13 SELLOUT MAROON 5, DASHBOARD CONFESSIONAL PRAÇA DA APOTEOSE, RIO DE JANEIRO 34,980	LIVE NATION, T4F-TIME FOR FUN				
15	\$2,054,260 \$150/\$105/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND ROYAL FARMS ARENA, BALTIMORE 14,124	LIVE NATION				
16	\$2,038,548 \$158/\$110/\$80.50/\$17	APRIL 20 SELLOUT BRUCE SPRINGSTEEN & THE E STREET BAND BRYCE JORDAN CENTER, UNIVERSITY PARK, PA. 14,447	MAGIC CITY CONCERTS				
17	\$1,989,480 (6,560,145,405 PESOS)	APRIL 18 15,000 MAROON 5, THE MILLS 24,975 PARQUE SALITRE MÁGICO, BOGOTÁ 24,975	LIVE NATION, OCESA-CIE				
18	\$109.18/\$48.52 \$1,814,040 (6,858,293 REAIS)	MAROON 5, DASHBOARD CONFESSIONAL, DINGO ESTACIONAMENTO DA FIERGS, PORTO ALEGRE, BRAZIL 29,929	BELLS LIVE NATION, T4F-TIME FOR FUN				
19	\$1,811,410 \$346.50/\$96.50	PRINCE FOX THEATRE, ATLANTA 9,022	RIVAL ENTERTAINMENT				
20	\$1,648,400 (5,944,784 REAIS) \$138.64/\$55.46	APRIL 14 9,168 MAROON 5, DASHBOARD CONFESSIONAL MARINA PARK, FORTALEZA, BRAZIL 29,852	LIVE NATION, T4F-TIME FOR FUN				
21	\$1,621,100 (£1,147,436) \$139.87/\$35.32	MARCH 15 SELLOUT LITTLE MIX, NATHAN SYKES, JAGMAC 02 ARENA, LONDON MARCH 27 31,847 TWO SHOWS	SJM CONCERTS				
22	\$1,568,810 \$150/\$105/\$55	BRUCE SPRINGSTEEN & THE E STREET BAND SCHOTTENSTEIN CENTER, COLUMBUS, OHIO 12,008	LIVE NATION				
23	\$1,557,745 \$150/\$105/\$55	APRIL 12 13,941 BRUCE SPRINGSTEEN & THE E STREET BAND SPRINT CENTER, KANSAS CITY, MO. 12,286	AEG LIVE				
24	\$1,533,610 (5,634,795 REAIS)	APRIL 7 13,813 MAROON 5, DASHBOARD CONFESSIONAL ESPLANADA DO MINEIRÃO, BELO HORIZONTE, BRAZIL ARAGOLI SELLOUT	LIVE NATION, T4F-TIME FOR FUN				
25	\$1,474,630 (£1,040,899) \$56.67/\$46.04	ELLIE GOULDING, JOHN NEWMAN, LANY 02 ARENA, LONDON 28,654 MARCH 24-25 30,594 TWO SHOWS	AEG LIVE				
26	\$1,412,500 (£987,660) \$107.26/\$64.36	MARIAH CAREY 02 ARRNA, LONDON 15,189 MARCH 23 16,076	LIVE NATION				
27	\$1,339,580 (£948,438) \$139.83/\$35.31	5 SECONDS OF SUMMER, JESSARAE 02 ARENA, LONDON 4 PRIL 7-8 1 TWO SELLOUTS	SJM CONCERTS				
28	\$1,195,838 \$299.50/\$149.50/ \$99.50/\$49.50	MAXWELL & NAS, EMELI SANDÉ BARCLAYS CENTER, BROOKLYN, N.V. 11,216 FEB. 14 13,060	LIVE NATION				
29	\$1,180,090 (820,196,000 PESOS) \$115.10/\$31.65	MAROON 5 MOVISTAR ARENA, SANTIAGO 15,888 MARCH 7 5ELLOUT	LIVE NATION, T4F-TIME FOR FUN				
30	\$1,172,949 \$145.50/\$105.50/	LADIES NIGHT R&B SUPER JAM: JODECI, FAITH EV BARCLAYS CENTER, BROOKLYN, N.Y. 13,695	ANS & OTHERS ADAM TORRES CONCERTS				
31	\$85.50/\$65.50 \$1,124,510 \$59.50	MUMFORD & SONS, BLAKE MILLS INFINITE ENERGY CENTER, DULUTH, GA. 18,901	AEG LIVE				
32	\$1,035,760 (16,312,968 PESOS)	APRIL 11-12 19,482 TWO SHOWS MAROON 5, FOXLEY HIPÓDROMO DE PÁLERMO, BUENOS AIRES 27,314	LIVE NATION, T4F-TIME FOR FUN				
33	\$79.37/\$47.62 \$1,003,452 \$79/\$49	BLAKE SHELTON, CHRIS JANSON FIRST NIAGARA CENTER, BUFFALO, N.Y. 16,980	LIVE NATION				
34	\$1,000,122 (17,741,268 PESOS)	MARCH 17 SELLOUT FESTIVAL CEREMONIA: DISCLOSURE, NAS, FLUME CENTRO DINÁMICO PEGASO, MEXICO CITY 23,608	& OTHERS OCESA-CIE				
35	\$109.92/\$45.66 \$893,563 \$69/\$49	APRIL 9 26,300 BLAKE SHELTON, CHRIS JANSON CONSOL ENERGY CENTER, PITTSBURGH 16,373	LIVE NATION				
		MARCH 19 SELLOUT					



Coldplay's 'Dream' **Dates**

Chris Martin (above) and his band **Coldplay** shine with the first Boxscores reported from their 2016 world tour in support of the December 2015 release A Head Full of Dreams, the band's seventh studio album. The first jaunt out of the gate was a seven-city Latin American stretch that began in Buenos Aires on March 31 and wrapped with a three-show run at Foro Sol in Mexico City on April 15, 16 and 17.

Revenue from the Mexican stadium shows totaled \$11.2 million, earning the British rockers the No. 2 slot, with only Adele's chart-topping eight-show stint in London ahead of the act in the ranking.

The Latin leg of the tour

comprised 10 performances at stadiums in Argentina, Chile, Peru, Brazil and Colombia prior to the finale in Mexico. Box-office sales reached \$39.4 million from more than a half-million sold tickets during the run. A European trek is set to begin in May, and a tour of U.S. venues is booked during the summer.

Maroon 5 also hits the chart with all nine dates from the first Latin American leg of its Maroon V Tour that has now spanned more than a year since its 2015 launch. With treks through North America, Europe, Africa, Asia and Oceania already in the books, the band began the South American stint on March 3 in Colombia. The top grosser with \$5.5 million in sales (No. 5) was a two-night engagement at Sao Paulo's Allianz Parque stadium. -Bob Allen

KILL THE LIGHTS Alex Newell, Jess Glynne & DJ Cassidy W/Nife Rodgers

19 Years Ago DEATH COULDN'T KEEP BIGGIE SMALLS FROM NO. 1

Following the East Coast rapper's 1997 murder, three songs tied to him dominated the Billboard Hot 100's top spot for months

THE NOTORIOUS B.I.G. HAD BEEN dead eight weeks when he earned a distinction that eluded him in life: his first No. 1 on the Billboard Hot 100.

On March 9, 1997, the rapper, who was born Christopher Wallace but preferred the nickname Biggie Smalls, was murdered in a drive-by shooting in Los Angeles after traveling to the West Coast to shoot a music video for "Hypnotize," the first single from his second album, *Life After Death.* In the wake of his death, the track rose from No. 2 to No. 1 on the

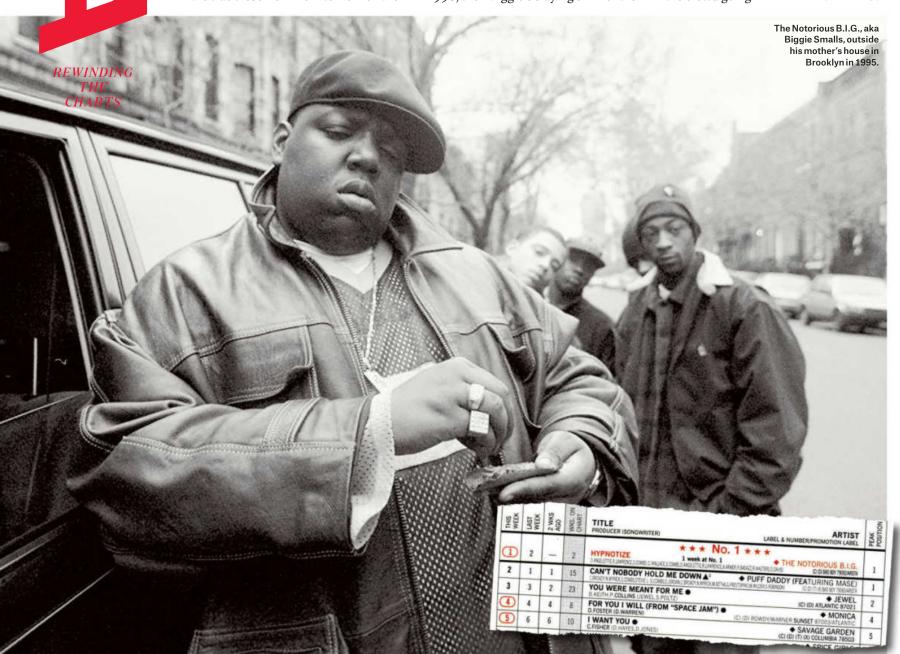
May 3, 1997, chart. "Biggie wasn't there with us to enjoy it," recalls the song's co-writer and producer, Sean "Diddy" Combs. "So it was bittersweet."

The Brooklyn-born Biggie became the face of East Coast hip-hop after his 1994 debut album, *Ready to Die*, spawned three Hot 100 hits. The success rendered him a chief figure in the '90s West Coast/East Coast hip-hop rivalry, which devolved into a dual tragedy, first with Tupac Shakur's murder on Sept. 7, 1996, then Biggie's slaying six months

later. (Both crimes remain unsolved.)

Biggie's death fueled three Hot 100 No. 1s in 1997. In addition to "Hypnotize," "I'll Be Missing You," a tribute to Biggie that Combs recorded with his widow, R&B singer Faith Evans, spent 11 weeks at No. 1 before being replaced by Biggie's "Mo Money Mo Problems" (featuring Puff Daddy and Mase).

Biggie's third studio album, Born Again, containing unfinished material, topped the Billboard 200 in 1999. Evans is finishing a Biggie duets set, The King & I, and a hologram of the rapper reportedly will appear in the video for the first single and, possibly, at a reunion concert that Combs says he's planning with Evans, Lil' Kim and others. The show is set to take place in Brooklyn on May 20 — what would have been Biggie's 44th birthday. Meanwhile, "Hypnotize" "still plays on dancefloors all over the world," says Combs. "All you need is that beat to get the crowd going." -TREVOR ANDERSON



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